37804/B

14 -- Magpies were exceedingly rare at Rome, and their cages frequently adorned with great magnificence.

17 Ancient walls were painted from the earliest times, panels of rooms with flowers in the centre have been found at Thebes -

19 The impluvium or open part of the Atrium is represented to have been occasionally covered by linen of a purple colour, which being gently agitated by the wind, cast upon the columns & statues a tinged & moving reflection.

X 34 There is an appendix to Ciaconius on the feasts of the ancients by J. W. Stuck, which is very curious, & was published with his other works, long after his death, at Leyden in 1695 —

35 The villa Gordiana had a peristile of no less than 200 columns

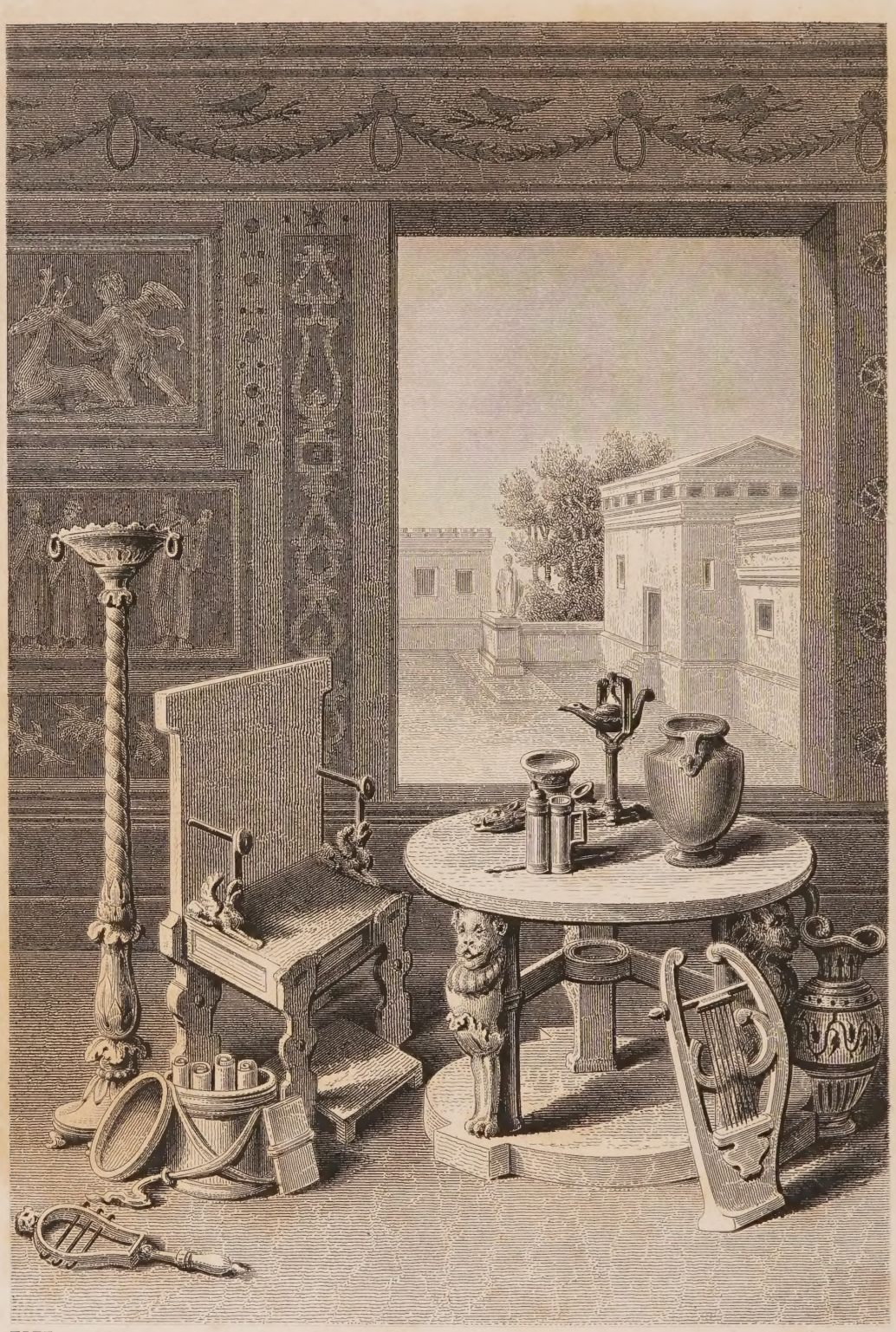
19 The corridor of the atrium in the house of Scaurus was of Lucullan marble (a black species from Chio) & the columns of which it was composed were thirty eight feet high. —

91 The Cellæ vinariæ were usually placed towards the north & refinement was carried to the remarkable extent of perfuming them for the purpose of giving the wine a superior fragrance. -

94 The Romans had a great variety of cakes each of which, says Athenæus, might make a subject of dissertation for an Antiquary — Pliny enumerates four sorts of bread — Lib XVIII Cap 11 —

134 Licinius Crassus the celebrated orator is said to have had in his possession silver vessels, which cost him no less than 166 crowns the pound, & a pair of beakers for which he had paid above 4000 crowns, the workmanship of Mentor, an artificer who excelled in engraving flowers — at a later period, two vases with figures in relievo by Zopirus, were sold for about 5000 crowns —

175 The Romans were so fond of tesselated floors that they even laid them in some of their ships —



T. Willement del.

E. Challis fo.

ROMAN FURNITURE &c.

For Moule's Roman Villas &c. 1833.

62174

AN ESSAY

ON

THE ROMAN VILLAS

OF

THE AUGUSTAN AGE,

THEIR ARCHITECTURAL DISPOSITION

AND

ENRICHMENTS;

AND ON THE REMAINS OF ROMAN DOMESTIC EDIFICES DISCOVERED IN GREAT BRITAIN.

BY

THOMAS MOULE.

"Ed io anche son Antiquario."

LONDON:

LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN,

PATERNOSTER-ROW.

1833.

Printed by Richard Taylor, Red Lion Court, Fleet Street.

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MICHAEL JONES, Esq.,

FELLOW OF THE SOCIETY OF ANTIQUARIES,

ETC. ETC. ETC.

THIS ESSAY

IS INSCRIBED,

AS A TESTIMONY OF GRATITUDE AND SINCERE RESPECT,

BY HIS

MUCH OBLIGED AND OBEDIENT,

VERY HUMBLE SERVANT,

THE AUTHOR.

PREFACE.

. . . . . amphora cœpit
Institui: currente rota cur urceus exit?

Horace.

IN this Essay it is attempted to exhibit within reasonable limits the state of domestic architecture, and an outline of the conveniences incident to the private habitations of the Romans, in a form to satisfy the curiosity of the general reader; works of this nature being considered scarcely less interesting than the military career of the same people, and perfectly

agreeable to the spirit of inquiry now so universally manifested.

It was written as an introductory chapter, with a desire of completing a History of Domestic Architecture, a design which will not be relinquished, should the following pages meet with sufficient patronage to induce the author to proceed with his intention. In this species of composition, the labour of authenticating facts becomes a pleasure, and his next subject will be an attempt to illustrate the Baronial Castles of England, in continuation of the history.

The drawing for the frontispiece was made by Mr. Willement, in which the utensils, grouped with his usual skill, are all selected from the *Pittura d' Ercolano*; it has been admirably engraved

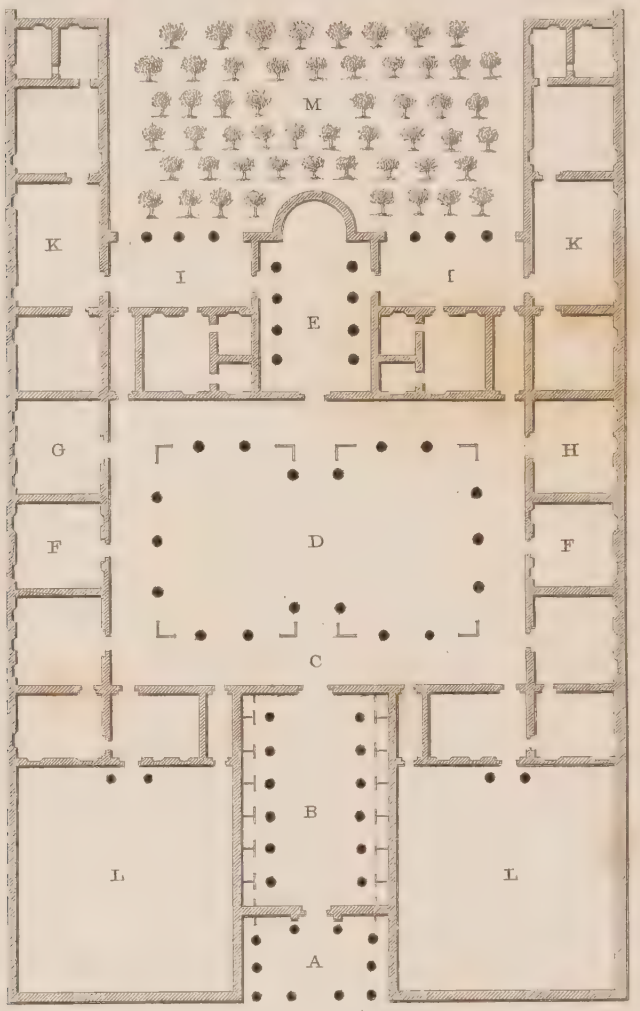
by Mr. Challis, a young artist destined to rise in his profession. The plan of a Roman House intended to give some idea of the disposition of the several apartments round a court,

> While fancy brings the vanish'd piles to view,
> And builds imaginary Rome anew,

is copied from an edition of *Vitruvius*, published at Venice in 1511.

Numerous works relative to the important discoveries at Pompeii, have already made the subject familiar to most persons. These, and the books of Civil Architecture by Vitruvius, are extensive stores of information; but the chief source has been the description of a Roman House, published at Paris under the title of the Palace of Scaurus. For the use of

Plan of a Roman House according to
VITRVVIVS.



A	*The Area or Vestibule*	G	*The Bibliotheca*
B	*The Atrium.*	H	*The Pinacotheca*
C	*The Peristyle or Inner Court*	I	*Colonnades*
D	*The Cavædium*	K	*Triclinæ*
E	*The Basilica or Hall*	L	*Open Courts*
F	*The Exhedra*	M	*Gardens and Park* —

S. P. M. del. *E.C. fc.*

THE

ROMAN VILLAS

OF

THE AUGUSTAN AGE.

IN the early times of the Republic, the Romans strictly confined themselves to what was useful, even in their public works: it was only during the reigns of the Emperors that they began to give to the Temples of the Gods an air of magnificence by the regularity of their architectural disposition [1].

Before the war with Pyrrhus, which happened four hundred and seventy years after

[1] Strabo, lib. 5.

the foundation of the City, it is clear they used only thatch or shingles as a covering for their houses, which at the same time consisted of no more than one story in height; the Laws of the Ædiles also forbidding the walls of private buildings to be made of a greater thickness than eighteen inches, English measure: subsequent regulations, indeed, fixed the height of houses at sixty or seventy feet [1].

In the time of Horace, who wrote in the reign of Augustus, every man, who was rich enough, had his country-seat in the charming Campania; and the district of Naples, Baiæ, Puteoli, &c. was preferred, being the most beautiful sea coast in the world, according to the poet's own words,—

What place on earth with charming Baiæ vies[2].

All were confessedly inferior to the cele-

[1] Dionysius Halicarnassensis, lib. 1.

[2] Francis's Translation of "Nullus in Orbe, sinus Baiis," &c. Epistle 1. Baiæ was the winter retreat of the Romans; while Tibur, Tusculum, Preneste, Alba, Cajeta, Mons Cir-

brated villa of Lucullus, situated near Naples, which had more the air of a magnificent town than a rural seat. Here this luxurious and accomplished Roman general not only caused hills on the coast to be cut through, for the purpose of conducting the ocean into a lake, which he had been at the expense of forming on his estate, but directed whole bays of the sea to be dammed up, for the sake of covering them with marble structures, that he might indulge in his love of artificial variety. This exorbitant luxury in building, which Horace notices in various familiar passages of his

ceius, Anxur, and the more airy situations in the mountains, were their favourite retirements during the heats of summer. Juvenal also notices the rage for erecting villas which prevailed in his time :—

> Centronius lov'd to build; and now the shore,
> Of curv'd Cajeta priz'd—now charm'd him more
> The cliffs of Tibur ;—next some lofty site
> Amid Preneste's mountains would invite.
> The villas rose !—thither were marbles brought,
> From Grecian and more distant quarries sought.
>
> *Badham's Translation, Satire* 14.

Lyric Poems, kept constantly increasing, and perhaps was carried higher by no one than by his patron and friend Mæcenas himself.

Some idea of the extent and peculiar construction of the Golden House of Nero is to be obtained from Suetonius's description[1]. He states, that in nothing was the Emperor more prodigal than in building; and that in this house the vestibule was lofty enough to admit under it a colossal statue of the founder, no less than one hundred and twenty feet in height, and that the palace extended by three colonnades a mile in length. In the centre was an immense lake, surrounded with buildings, having the appearance of a town; and within the compass of the domain were cornfields, vineyards, pastures, and woods, stocked with a variety of animals both wild and tame. The interior of the palace was overlaid with gold, and enriched with jewels and mother-of-pearl. The rooms devoted to public

[1] In his Life of Nero Claudius Cæsar.

entertainments are represented as arched with vaults of ivory, or with ceilings so contrived as to scatter fragrant flowers amongst the guests; besides which, they were furnished with pipes for conveying into different parts aromatic waters and sweet-smelling unctions. The chief banqueting-room in this palace is described as completely circular in plan, and fitted with a very ingenious piece of mechanism, made to revolve, producing the effect of day or night, in imitation of the celestial hemisphere[1]. The baths, equally magnificent in their plan, were supplied with salt water from the Mediterranean, and with warm water, conducted by rivulets from the hot springs of Baiæ. After an enormous expense had been thus lavished, and which nothing but the revenue of an empire could have afforded, Nero merely observed, he had at last completed a habitation fit for a man.

[1] Those who are acquainted with the Diorama exhibition-room in the Regent's Park, London, will have an excellent idea of the facility of producing an effect of this kind.

With the materials of this palace it is said the Temple of Peace, the Baths of Titus, and the Amphitheatre of Vespasian were afterwards partly constructed. Of the Temple of Peace, built by Vespasian, the only remains are three very large arches, the soffits of which are enriched with octagonal panels, and certainly do not convey any competent idea of that splendour which authors have related that this palace originally displayed. History, indeed, records that it was not only the most superb, but the largest palace in the universe, after the Golden House was destroyed,—which is rather extraordinary; the dimensions given to it, if they are correct, viz. three hundred feet in length and two hundred feet in width, being nothing uncommon for the magnitude of a palace. The exterior of the building is said to have been covered with large sheets of gilt bronze; it was adorned with the finest statues, pictures, marbles, and other rich ornaments; besides which the citizens here deposited their treasures as in a place of security, under the protection

of the Emperor and the Senate of Rome. This edifice was at length destroyed with all its contents by a conflagration. The site of the palace of the Cæsars at Rome, comprehending the remains of the residence of the Emperors and the Golden House of Nero, is now a desert, full of ruins and vast fragments of temples and baths. There are still to be found parts of a terrace, overlooking the Circus Maximus, whence the Emperors gave the signal for the commencement of the games. In another quarter of this interesting site are three rooms, in good preservation, which display a little of the ancient Roman taste in the construction and proportions of the apartments of a noble house. These seem to have received their light, like the Pantheon, from an opening in the ceiling; and instead of the formal square which so much prevails in modern rooms, each of the four sides is here broken into a semicircular recess. The same accumulation of soil has taken place on the Palatine Hill as elsewhere in Rome; for these chambers, which must have

been once on the surface, are now many feet below the ground[1].

Few vestiges even remain of those innumerable villas with which Italy was once crowded; although in erecting and adorning them the Romans lavished the wealth and spoils of the world. Some accidental allusions in the ancient poets, and some occasional descriptions

[1] Tappen's Professional Observations on the Architecture of Italy, &c.; and Matthews's Diary of an Invalid.

Bianchini, a learned Italian antiquary, wrote an account of his discoveries *Del Palazzo de Cesari*, which was published after his death, at Verona in 1738. He spent his fortune and lost his life in excavating the ground; but carried his theoretical arrangement of the edifice too far, according to Forsyth, a most intelligent traveller, and perhaps the best architectural critic who has visited the spot. Speaking of the Imperial Palace, he says, "In the present chaos of broken walls and arcades we can no longer retrace the general design of this palace as it existed in any one reign. Palladio, whose imagination has rebuilt so many ruins, forbore from these. Panvinio tried in vain to trace the original plan in his *Topographia Romæ*, published in the sixteenth century."—See *Forsyth's Remarks on Antiquities, Arts, &c. in Italy*, p. 141.

in their historians, convey indications of the magnificence both of their houses in the city and of their villas, sufficient to astonish the present age. If the more accurate accounts of these buildings by Vitruvius[1] and Pliny may be relied on[2], the most admired efforts

[1] Marcus Vitruvius Pollio, an architect in the reign of Augustus, wrote a treatise on his profession, which is the only book on Architecture extant of the classical period. Of this work there are several editions, but the best is said to be that of De Laet: Amsterdam, 1649. A translation of the whole ten books was published by Mr. Joseph Gwilt, F.S.A. in 1825. The civil architecture of Vitruvius, comprising all that relates to the private edifices of the ancients, had been previously translated by Mr. William Wilkins, F.S.A. in 1817.

[2] Plinius Secundus the Elder was the author of a work on Natural History, compiled from various writers who had previously treated of that extensive and interesting subject, and which displays the whole knowledge of the ancients relative to natural history. It is divided into thirty-seven books, and is dedicated to the Emperor Vespasian. The thirty-fifth book treats of pictures, and contains observations relative to painting; the thirty-sixth, of the nature of stone and marble; and the last, of gems. To each book is subjoined a list of the authors from whom his observations were collected. The best edition of the *Historia Naturalis* is said

of modern architecture are greatly inferior to the superb works of the Augustan age both in grandeur and in elegance [1].

There is not, says an able member of his profession, any misfortune which an architect is more apt to regret, than the destruction of these buildings; nor could anything more sensibly gratify his curiosity or improve his taste, than to have an opportunity of viewing the private edifices of the ancients, and of collecting from his own observation such ideas concerning the disposition, the form, the ornaments, and uses of the several apartments, as

to be that of Hardouin, a learned French Jesuit, in three volumes folio, published at Paris in 1723: the only English translation is by Philemon Holland, in one volume, published in 1601.

[1] The ruins and site of various villas near Rome are pointed out to the traveller by the *ciceroni*. "Half the charm consists in the names which they bear. These rustic and grand substructions, however, crown the hill so admirably, that whatever they originally were, they now appear the master object of Tivoli, and prove how happily the ancient architects consulted the elevation of site and the point of view."—*Forsyth's Remarks on Italy*, p. 247.

no description can supply [1]. The recent discoveries at Pompeii have led to a very successful attempt, by M. Mazois [2], in this interesting branch of architecture, which is principally founded on those remains, and presents very curious details relative to the history of the arts and of the private life of a Roman senator, collected with indefatigable diligence from an immense variety of ancient authors, where the materials were only to be met with in detached and widely separated parts.

The mansion of a Roman Patrician was insulated on all sides, and surrounded by streets adorned with a colonnade, beneath which were shops; the rent arising from this dis-

[1] Adam's Introduction to his Account of the Palace of Diocletian.

[2] *Le Palais de Scaurus, ou Description d'une Maison Romaine*, published at Paris in 1819: a translation of it has not yet appeared in the English language,—a circumstance of no small surprise. Very liberal use of this curious work has been made in this slight essay; but it still requires a complete translation, with plates of reference to accompany the author's brilliant and very lively description.

position yielding a large revenue to the proprietor[1]. In advance of the front of the mansion was a small open space planted with trees, and not without its decoration, the avenue to the house being supposed to indicate the rank of the owner. Pompey, having been successful in the war against the pirates, had his porch ornamented with beaks of ships and other naval trophies[2]; others were adorned with bronze quadrigæ or chariots drawn by four horses, equestrian statues, &c. Juvenal particularly alludes to this ostentatious display in the vestibule of the counsellor Æmilius, where

——— the brazen car on high,
Yoked with four steeds abreast, attracts the eye[3].

A colonnade surrounded three sides of this square[4], and by means of this access was given under cover to the entrance of the house, which

[1] See Insula in Vitruvius's Architecture, book i. chap. 6.

[2] Cicero's Oration against Antony.

[3] Badham's Translation of the Satire on Patronage.

[4] An area is represented as the Forum of Gabia in *Museo della Villa Borghese* by Visconti and Piroli.

had no remarkable decoration. One doorway at Pompeii had two pilasters surmounted with capitals and a somewhat rich entablature, and under it were suspended little bells[1]. To the right and left of the entrance were rooms for persons waiting the hour of reception. The whole of this arrangement constituted the vestibule.

Besides the vestibule, or Porch, the several divisions of a Roman mansion, which are supposed to merit description, are the following:

The Prothyrum, or Lobby.

The Atrium, or Hall, a covered court.

The Peristyle, or Inner Court, with the Private Rooms, and the Apartments of the Ladies.

The Pinacotheca, or Picture-gallery.

The Bibliotheca, or Library.

The Oeci, or Saloons.

The Exhedra, or Assembly-room.

The Sacrarium, or Domestic Chapel.

The Culina, Kitchen, with its offices.

[1] Mazois, *Ruines de Pompeii*, vol. ii. plate 1.

The Scalæ, staircases.

The Solarium, and upper part of the mansion.

The Viridarium and Hortus, or Garden.

The Spheristerium and Aleatorium, Tennis-court and Dice-room.

The Balneum, or Bath; and

The Triclinium or Dining-room.

The Prothyrum was a tolerably broad corridor, where the Ostiarii, servants appointed to guard the entrance, were stationed. Adjoining the Cella Ostiarii, a room in its application similar to a porter's lodge, the necessary caution Cave Canem, Beware of the Dog, has been found inscribed: sometimes, however, the dog was only a painted resemblance. Here also was suspended from the ceiling a magpie's cage, which was of rich workmanship; the bird was exceedingly rare in Rome.

In the Prothyrum or Lobby were four principal doors: that from the area, with the door of the Atrium opposite to it; two wide lateral doors led to courts occupied by the stables,

carriage-houses, and other offices connected with them. The term Prothyrum, although derived from Greece, was there used to denote the front of the door; while the part of the house here described was called Thyrorion, or Diathyra, from its situation between the door of the house and that of the Atrium [1].

The door of the Atrium, as well as the threshold, was of bronze, a luxury derived from the temples, where this expensive and durable material was first used for the purpose. At Rome still exist two fine ancient examples of the last kind, in the doors of the Pantheon and the Temple of Remus [2], now the church

[1] The modern term Lobby, of precisely the same application, is from the German *Laube*, an opening before a room, an antechamber.

> His Lobbies filled with 'tendance,
> Rain sacrificial whisperings in his ear,
> Make sacred even his stirrup.—*Shakspeare.*

[2] "You enter the Pantheon by doors cased in bronze, which appear at least of Classical date, as their form is common on the ancient relievos: not carved, like those of the Temple of Remus, but studded with a variety of bullæ and turning pivots."—*Forsyth's Italy*, p. 136.—Of Ghiberti's

of St. Cosmas and Damian; they even had marble doors for tombs [1]. At the door of the Atrium the Introductor received the names of visitors [2].

The Atrium.

The Roman Atrium was a covered building before the inhabited part of the mansion, hav-

bronze doors at the Baptistery of St. John at Florence, Michael Angelo declared that they were worthy of being the Gates of Paradise. The adjustment of every part is most agreeable to the eye, the breadth of them bearing a greater proportion to the height than is generally adopted in doors. Each folding-door contains five subjects, executed in all the gradations of relief; the architrave and frame are quite in harmony with the general richness of the whole.—*Williams's Italy*, vol. i. p. 141.—The folding-doors of King Henry the Seventh's chapel at Westminster, which are cased with gilded brass, if not Classical or the work of Pietro Torrigiano are of most beautiful execution, and excite the admiration of modern artists.

[1] A specimen of a marble door is engraved in the *Museum Worsleyanum*, vol. i. plate 41: but see *Ruines de Pompeii*, vol. i. plate 19.

[2] This office corresponded with that of the modern Gentleman-Usher, or Husher, a word derived from the French *Huis*, a door.

ing in the middle a court surrounded by columns and likewise covered, called the Cavædium. Rooms appropriated to numerous attendants were placed round this court, which, as it was the most frequented part of the house, had great magnificence usually bestowed upon it. The walls of the Atrium were panelled with marble, breast high, and the remainder was adorned with capricious yet graceful arabesques. Such a mode of decoration at least was in general use in the time of Augustus [1].

Although the Cavædium was covered, a

[1] The fantastic and imaginary representation of animals and foliage is sometimes called Romanesque; and Count Caylus says it was brought from Egypt, adopted by the Greeks, and received amongst the Romans in the age of Augustus. Terms also are used as expressive of the general character of the various styles; as Egyptian, Etruscan, the Neronian period, that of Diocletian, of Constantine, and the Saracenic period. Ancient walls were painted from the earliest times, and panels of rooms with flowers in the centre have been found at Thebes. *Arch. Dict.* See also *Vitruvius,* lib. v. cap. 7. Very noble fresco paintings adorn the ceilings and walls of most of the Roman palaces of modern date.

space in the centre of the roof was left open to the sky, called the Impluvium, through which the rain-water fell into the Compluvium, a square basin in the middle of the court, whence it flowed into cisterns for domestic use. Several of these reservoirs were sometimes connected together upon different levels, so that the water became purified by passing from one to the other. Spring water was however used at table and also in the kitchen

Many houses had in the centre of the Cavædium a fountain, fed from the public aqueduct by means of leaden or earthen pipes [1].

[1] Ducts of water, according to Vitruvius, were of three kinds; channels of masonry, leaden pipes, or tubes of fictile ware. When it was required to conduct water at the least expense, tubes of earthenware were used, which were so formed as to join together. Aqueducts of tubes, continues the Roman architect, have these advantages;—if any damage should happen, any person may rectify it; and water from earthen tubes is more wholesome than that from pipes, as the use of lead is found to be pernicious. The taste also of that from tubes is better, as is proved at our daily meals; for all persons, although they have tables furnished with vases of silver, use fictile ware on account of the purity of the taste.

The Impluvium, or open part of the Atrium, is represented to have been, occasionally at least, covered by linen of a purple colour[1], which being gently agitated by the wind, cast upon the columns and statues a tinged and moving reflection.

> The more these curtains spread, the pleasing dye
> Rides on the beams the more, and courts the eye;
> The gaudy colour spreads o'er every thing,—
> All gay appear, each man a purple king[2].

This was so much the more agreeable as the Cavædium received no other light.

The corridor of the Atrium in the House of Scaurus[3], according to Pliny, was of Lucullan

[1] Pliny's *Natural History*, book xix. chap. 1.

[2] *Lucretius*, book iv. Creech's translation.

[3] Marcus Scaurus, the son of a distinguished Roman consul of the same name, was celebrated on account of his passion for luxury in buildings. No one, says Pliny, could expect to be compared to him for expensive profusion in his villa of Tusculum, so vast was his riches. Petronius also makes Trimalchion exclaim, in giving an idea of the magnificence of certain parts of his mansion, "When Scaurus comes here, he will lodge no where else." *Sat.* cap. 17.

marble,—a black species obtained from the island of Chio; and the columns of which it was composed were thirty-eight feet high[1]. But he also tells us that no other House then in Rome could boast of such lofty columns.

The pavement, beautiful in appearance and of imperishable solidity, was composed of the rarest marbles fixed in a bed of cement. Horace speaks of

> .... the rich Floor with inlaid marble bright[2].

The Atrium was an architectural distribution of the mansion which originated in Italy, and was unknown in Greece[3]. The Andronites of

[1] *Natural History*, book xxxvi. chap. 2. And his English translator continues, in the homely language of Queen Elizabeth's days, "And least any man should say that this is done in secret and hucker mucker, know he that when these pillars were to be carried up into the Mount Palatine where his house stood, the bailife that had the charge of the publick sinkes vaulted under the ground, dealt with Scaurus for good securitie, yea, demanded cautions and sureties for satisfying of all harmes and dammages that might be occasioned by their carriage, so huge and heavie they were."

[2] Francis's Translation, book i. epist. 10.

[3] Vitruvius, lib. iv. cap. 10.

the Greek houses was something of the kind [1]; but the invention is expressly said to have been derived by the Romans from the Atriates, a people of Etruria, and must be understood as perfectly distinct from the Vestibule before described as standing without the Atrium [2].

This part of a Roman mansion was peculiarly appropriated to the public, every house having two grand and important divisions in its plan; one for the general use and reception of visitors, and the other for the residence and immediate use of the proprietor.

[1] *Andron* signified that apartment of the house which was appropriated to the men, usually placed in the outer or lower part; while that inhabited by the women and children was in the inner or upper part.

[2] Mr. Wilkins gives the following definition of *Atrium*: "The Court of a Roman house, entered immediately from the fauces of the vestibulum. Varro, *De Ling. Lat.* iv. 33, makes the Atrium the same as the open Cavædium of Vitruvius. In the description which Pliny gives of his villa, both the Cavædium and Atrium are mentioned." The etymology of Valpy is the most satisfactory; he says, *Atrium* or *Athrium* is derived from the Greek *Aithrion*, as being in the open air: *sub dio*. *Etymolog. Lat. Dict.*

In the architectural disposition of houses there were no less than five different kinds of Atrium, each named from the particular manner in which the Cavædium was covered.

The first, called the Tuscan, was simply composed of four beams crossing each other at right angles, and supporting the roof. This primitive form of Atrium could only be adopted in a small house; for when the Cavædium was increased in its dimensions, the beams having too great a length would not bear the weight of the roof.

The second kind of Atrium, called Tetrastyle, had only four columns to support the trabs, or beams of the roof at the points of intersection.

The third, or Corinthian, Atrium was the most magnificent of them all; the only one, indeed, that could be adopted in a Palace, because the number of columns required to support the roof allowed of any extent to be given to the Cavædium.

The Displuviatum formed the fourth kind of Atrium; its difference consisted merely in the

roof, which, instead of being inclined towards the Impluvium in the middle of the court, conveyed the water outside the Cavædium.

The fifth, called Testudine, having no open space at the top like the others, could only be employed in small houses, and derived its name from a resemblance of the roof to the shell of a tortoise. It was a vaulted room of no extraordinary dimension [1].

The Atrium was unquestionably the most essential and most interesting part of the Roman mansion. It was here that numbers assembled daily to pay their respects to their patron, to consult the legislator, to attract the notice of the statesman, or to derive importance in the eyes of the public from an apparent intimacy with a man in power. Of this custom the modern Levee, or morning reception of company, is evidently a derivative.

The subjects of the more tasteful paintings which were employed to decorate the walls of

[1] Specimens of the several kinds of Atria are engraved in *Ruines de Pompeii*, vol. ii.

the Atrium, were usually drawn from the Iliad and the Odyssey, with inscriptions placed at intervals on the frieze [1].

Other inferior subjects, particularly the combats of gladiators, were employed to embellish the taverns and dwellings of the lower class of citizens, but were seldom seen in noble houses. Davus, the servant of Horace, avows his admiration of the rude designs in pictures of this description, and speaks in raptures of Rutilius and Placiduanus, two gladiators, so well painted with red and black,

> Methinks in very deed they mount the stage,
> And seem in real combat to engage [2].

At Pompeii have been found several instances

[1] Heroic fable is the subject of all the great pictures in Herculaneum, of those painted on the Greek vases, of those described or imagined by the Philostrati, and of those which Pausanias and Pliny enumerate. Every artist wrought on the elegant fictions of Greece; fictions which overspread poetry and religion,—nay, encroached on the sacred page of history, and pretended to embellish that which knows no beauty but truth. *Forsyth's Italy*, p. 230.

[2] Francis's Horace, Sat. vii. book 2.

of similar paintings, certainly executed by inferior artists, and calculated for the amusement of the populace.

The farther extremity of the Atrium contained three principal apartments; the Tablinum, and its Alæ, or wings, one on each side. The Tablinum, completely open in front, was of tolerably ample size, and contained all proofs of the rank of the possessor of the mansion, the archives of the family, and records of the acts of each member who had held offices of state. Both the Tablinum and the wings were ornamented with pedigrees attached to ancestral figures [1]; it being the custom amongst the Romans to place these representations of their progenitors in the most conspicuous part of the house, together with all the names of noble families whence they derived their de-

[1] Pliny, book xxxv. chap. 2. who tells us, "there is extant an act of Messala, an orator, wherein upon a great indignation he expressly forbad that there should be intermingled one image that came from another house of the Levini among those of his owne name and lineage, for feare of confounding the race of his family and ancestors."

scent. Virgil particularly describes it, and alludes to the arrangement on the entablature:

> Above the portal, carv'd in cedar wood,
> Plac'd in their ranks their godlike grandsires stood [1].

The multitude of statues with which this part of the house was sometimes adorned, gave it more the appearance of a Forum than of the Atrium of a citizen [2].

The Jus Imaginis, or right of having pictures or statues at Rome, was equivalent to the modern custom of bearing a coat of arms; it was all indeed which those ages knew of "the boast of heraldry [3]."

Every family also honoured the shades of their ancestors under the appellation of Lares, or benevolent domestic deities, who they supposed had not relinquished in death their affec-

[1] Dryden's Virgil: Æneis, book vii.

[2] Pliny, book xxxiv. chap. 4.

[3] It was only allowed to those persons whose ancestors or themselves had borne some curule office; that is, had been Curule Ædile, Censor, Prætor, Dictator, or Consul. Whoever had pictures or statues of his ancestors was called *noble;* he that had only his own, *new.*

tion for that house where they had formerly lived;—from this belief by degrees sprung the whole ancient mythology[1]. Besides statues of bronze and marble, the Tablinum contained encaustic paintings, and diptychs inclosing family portraits in wax[2].

In the earlier times of the Republic the Atria were less sumptuous, and contained few ornaments excepting the prizes taken in war, and effigies of conquered nations, which makes Tibullus say, that "Victory places before the palace the spoils of the enemy."

From a passage in another ancient author[3] it is clear that the officers who had the care of

[1] Lares is said to be derived from the Etruscan word LARS, which signified conductor or leader. The power of these deities was supposed to extend not only over houses, but also over the country, &c.; the Lares Urbani presided over cities; Lares Familiares, over houses, &c.

[2] A portrait is represented in plate 34, vol. iv. of *Pitt. Ercol.*

[3] Petronius, a favourite of the Emperor Nero, wrote his Satiricon in elegant Latin, the best edition of which is by Burman: Amsterdam, 1743. An English translation had been published by Addison in 1736.

the house were stationed in the chambers surrounding the Atrium. Encolpius, one of the characters, on entering the house of Trimalcion, under which title Nero is supposed to be designated, speaks first to the Atriensis, who explains to him the subjects of the paintings which decorated the Atrium; then before reading the Triclinum, a tablet containing a list of engagements, he meets with the house-steward busy with his accounts; and at last is compelled to turn back to implore the indulgence of the treasurer. The household of a Roman Patrician was very numerous; and the servants composing it were divided into Decuria, or classes of ten, in the roll kept by the house-steward. It was discovered on one occasion, particularly mentioned by Gibbon, that four hundred slaves were maintained in a single house [1].

[1] They were all executed at Rome for not preventing their master's murder. The same number of slaves belonged to an estate which a widow of private condition resigned to her son, whilst she reserved for herself a much

Almost every profession, either liberal or mechanical, might be found in the household of an opulent Roman, independent of those servants who were employed in agriculture, or those who had the care of the immense herds and flocks, who could not be fewer in number than the domestics [1].

At Rome it was also usual for the Patricians, even in the time of the Republic, to have about them, besides their menials, a number of clients or free-born persons devoted to their service, who in quality of humble friends were treated as intimates, and were occasionally charged with private commissions. These confidential persons were called Comites and Amici [2], and

larger share of the property.—*Gibbon's History of Rome*, chap. ii.

[1] Pignorius, a learned Italian, has collected in a treatise *De Servis*, more than three hundred sorts of employments exercised in the town houses only by menials; and even then has omitted many offices which are indicated in the Monuments collected by Gruter, a work which throws light upon a multitude of obscure passages in classical authors.

[2] Also Cohors Amicorum, Contubernales, and Commensales.

held such posts under their patron as private Secretaries, Physicians, Cash-keepers, or Privy-purse, &c. forming a suite more of state, than of necessity, for their services.

Some of the greater houses in Rome had attached to them a Basilica, or hall for the discussion of business and the hearing of causes [1], like the Sala of the modern palace, where the throne and canopy are always placed.

The Peristyle, or Inner Court.

The division of a Roman mansion appropriated to the personal use of the owner considerably exceeded that which was devoted to the public in extent. Corridors on each side of the Tablinum, called Fauces, led to the inner

[1] Vitruvius, lib. vii. cap. 10. The public Basilicæ in the earlier ages of Christianity were readily converted into churches, and the original name is still retained in the largest and most sumptuous churches of Rome; but although so called were mostly erected, as in the instance of St. John Lateran, on the site of an ancient Basilica, or hall of justice, not one of which bore any resemblance to a Cross in its plan.

court, which being surrounded by columns became a Peristyle[1], and gave name to the interior division of the house. Through the Tablinum was also a way into this court; but that entrance was reserved for the owner himself[2]. The Peristyle, more extensive than the Atrium, had columns that were connected together by a low parapet, or Pluteum[3], sometimes hollowed out so as to contain earth for planting flowers[4]. A Xystus, or parterre formed beneath the shade of plane-trees, occupied the centre of the court, with its walks bordered with clipt box, &c.[5] In the middle was a deep basin to contain fish, many of which basins were found in the Xysta at Pompeii. In a

[1] A term derived from *stylus*, a pillar, and *peri*, about; which also signified the colonnade on the exterior of the temples, and any place encircled with pillars.

[2] *Ruines de Pompeii*, vol. ii. p. 24.

[3] This wall was composed either of stone, or some material less durable. The last was adopted only in places under cover.

[4] After this manner is the Pluteum in many places at Pompeii.

[5] Pliny's *Natural History*, book xvi. chap. 10.

town-house the refreshing light of the green, and the delightful scent of the flowers in this Xystus, were calculated to afford some compensation for the absence of a garden.

The fresco paintings on the walls of the Peristyle represented architectural views in perspective[1], and the boarding of the roof which concealed the frame-work was also painted; a practice, says Pliny, introduced by Pausias of Sicyon[2]. Ceilings formed in com-

[1] A remarkable modern instance of this style of painting was executed by J. F. De Vries, at Antwerp. He represented on a wall fronting an entrance, a Vista, through which appeared an elegant garden laid out in noble parterres. This performance was so amazingly like nature, and the perspective so exactly true, that by many it was taken for a real view; and the deception was so strong that it imposed on the Prince of Orange, who could scarcely be persuaded that it was not really what it appeared, till he was convinced by the nearest approach to it. In this style of painting De Vries excelled; his lights and shadows were judiciously conducted, and every object which he introduced in the perspective views of rooms, halls, or galleries, was represented with all the truth of nature, and finely coloured with remarkable transparency.

[2] *Natural History*, book xxxv. chap. 11.

partments, or caissons, were called Laquearia [1].

The colour generally used for the whole of the surbase continued beneath the decorations of the Peristyle was Pontii sinopis, a dull red: a very brilliant tint was also produced by the use of a richer material, the cinnabar of Ephesus; but to protect this very delicate and precious colour from the injurious action of the air, the greatest precaution in its application was necessary.

The Private Apartments.

The Romans rose at day-break, quitted their houses early, to make visits, and attend to their affairs; they next paid their adoration to the

[1] The sunk panels of various geometrical forms symmetrically disposed in flat or vaulted ceilings, or in soffits. The beams which extended from the walls to the entablature, were intersected by others ranged longitudinally; the square spaces made by these intersecting beams were contracted towards the top, and were also called Lacunaria. The suburban villa at Pompeii contained two examples of this kind of ceiling.

gods in the temples, whence they proceeded to the Forum, where the Prætor held his court of justice[1], and beneath the porticos of the Basilicæ discussed all public transactions, seldom returning home before the hour of the principal meal[2], towards the evening,

When day declines, and feasts renew the night[3].

It may indeed be said that the Romans really lived out of doors, for the rooms that were appropriated to their personal use were

[1] Hence it was sometimes called Conventus as well as Forum. The Forum generally bore the name of the founder, as Forum Appii, Forum Trajani, Cornelii, Livii, Pompilii, &c. There were also Fora Civilia et Judicialia.

[2] The Prandium was a refreshment at noon, but the Cœna agrees best with the modern dinner; the various kinds of meals are amply described by Ciaconius, a learned critic. His book "De Triclinio Romano," together with the treatises of Fulvius Ursinus and Mercurialis upon the same subject was published at Amsterdam in 1689, with plates to illustrate the descriptions. There is also an appendix to Ciaconius, on the Feasts of the Ancients, by J. W. Stuck, a celebrated antiquary, which is very curious, and was published with his other works, long after his death, at Leyden, in 1695.

[3] Dryden's Virgil, Æneis, book 4.

generally of very small dimensions, although they abounded with every refinement of voluptuous convenience, and were enriched with ornaments of such exquisite taste, as to have become proverbial in modern times by the term *classical.* "Considering the magnificence of the Roman houses," says Arbuthnot, a learned writer on the value of ancient money, "I should be apt to think that both the materials and workmanship were cheap." M. Lepidus the consul's house had door-cases of Numidian marble; it was the earliest that was so enriched[1]; but afterwards they had them gilded, or rather plated with gold: houses also were cased with Carystian marble. Mamurra, Cæsar's architect in Gaul, is recorded to have built the first mansion of this kind on the Cælian hill in Rome. Within the houses were costly hangings of Tyrian dye, and marble pillars with gilded capitals; the very walls, indeed, were gilded. The Villa Gordiana had a Peri-

[1] Pliny's Nat. Hist. book xxxvi. chap. 6.

style of no less than two hundred columns; and fountains of variegated marble were introduced in the courts, of houses, which in the progress of luxury at length occupied as much ground as their ancestors were allowed for estates [1].

A Bed-chamber adapted to each of the seasons had its Ante-chamber, called the Procœton, attached, besides rooms for different servants. The Romans took repose in the daytime like the modern Turks, &c. but then it was not in the Bed-chamber, or Cubiculum, as may be inferred from the description which the younger Pliny has given of his villas at Laurentum, and on the lake of Como, in several of his letters [2]. In the epistle addressed

[1] viz. Four jugera, or two English acres and a half. See *Arbuthnot's Tables of Ancient Coins,* page 150, &c.

[2] Plinius the younger, nephew of the elder Pliny, was a distinguished orator, and ranked with Tacitus in his profession; he was the author of many works, which have all perished, excepting a panegyric on the Emperor Trajan, and ten books of letters, which he himself collected and prepared for the public. The best edition of his letters is

to Gallus [1] he particularly describes a chamber so contrived that neither sun nor noise of any kind could reach it. The mosaic pavements of these rooms bore such inscriptions as BENE. DORMIO. &c.[2] In others, the walls were painted in *Opera Topiaria*, resembling bowers composed of green branches with birds perched, or on the wing. One chamber also had windows so situated, as to receive the rays of both the rising and the setting sun.

The Hibernaculum, or small winter apartment, was circular in its plan, and had the

acknowledged to be that published at Leipsic in 1806; but there are English translations by Lord Orrery and by W. Melmoth, the last said to be one of the best versions of a Latin author which has appeared in the language.

[1] Book ii. epist. 17.

[2] On a part of a curiously carved bedstead of the time of King Henry the Eighth, preserved in the collection of an antiquary in London, was a flowing scroll bearing the words COM. TO. BEAD. and over the doors of the richly carved screen in the old hall at Halnaker, in Sussex, are labels inscribed LE. BIEN. VENVE.—COME. IN. AND. DRINCE. Inscriptions, it is needless to say, have been applied to internal decoration in all ages.

lights so contrived as to receive the sun at all hours of the day[1]. The beds were usually placed in recesses called Zotheca, and the bedsteads were made of citron wood or of bronze[2], and even covered with the tortoise' shell, which rivalled the precious metals in estimation[3]. Juvenal mentions

> The foreign tortoise and that clouded shell,
> Which future times were destined to employ,
> To build rare couches for the sons of Troy[4].

The coverings of the cushions, like every other article, were tastefully ornamented: the cushions were filled with light feathers, and

[1] A bedchamber in the Villa Suburbana at Pompeii was so constructed.

[2] The Museum at Portici exceeds all others in ancient bronze. Bronze, though dearer, more difficult to be wrought, more tempting to be destroyed, and less beautiful than marble, forms most of the statuary. Bronze is preserved here in all the various shapes of kitchen utensils, implements of worship, and articles of dress. Even in early Greece bronze was applied to the same variety of uses.—*Forsyth's Italy.*

[3] Pliny's Natural History, book xvi. chap. 43.

[4] Badham's Juvenal, sat. 11.

the mattresses were stuffed with wool obtained from Gaul [1].

To the Hibernaculum was attached a small room forming a Heliocausinus, which was a kind of solar stove, imparting a gentle warmth by means of widely glazed windows which collected the sun's rays. All other rooms connected with the Hibernaculum were heated by means of tubes fixed in the thickness of the walls [2].

The suite of private apartments in a Roman mansion also contained a small dining-room, several cabinets and Cellæ Familiariæ, or rooms for persons immediately in attendance upon the master of the house. To several of the apartments discovered by the excavations at Pompeii, a small room was found attached which no doubt was destined for the attendant on the master's chamber.

[1] Ursinus in the Appendix to Ciaconius "De Triclinio," and *Ruines de Pompeii*, vol. ii. plate 10, fig. 2.

[2] Winkelman's *Rémarques sur l'Architecture des Anciens*, p. 74, and several baths of the houses of Pompeii engraved in *Ruines &c.* vol. ii.

The windows of these rooms were all small, but it is supposed they produced a more agreeable effect to the eye on that account[1]. The most common material of ancient windows was thin canvas; but light was also admitted by a very transparent species of stone called speculum, which Seneca speaks of as an invention of his time. This material was used by the younger Pliny in his country-houses, and was found at Segobriga in Spain; it was afterwards discovered in Cyprus, Cappadocia, Africa, and in Sicily. The Emperor Nero built a temple solely of this stone within the precincts of his Golden House, which in the daytime received sufficient light without the aid of windows. It was probably a kind of alabaster, but more transparent than the species now used, which does not become pellucid till cut very thin[2]. The lapis specularis of the ancients was undoubtedly talc, a species of fossil, com-

[1] Cicero, Ad Attic. lib. 2, epist. 3.

[2] Arbuthnot's Tables, p. 153.

mon in Cyprus, the Alps, Apennines, and mountains of Germany. It is still used instead of horn for lanterns, &c. Of Venetian talc, another kind[1], a beautiful pellucid greenish yellow glass is made by fusion.

The windows upon the ground-floor of the house were closed with clathri, iron gratings either turning on a pivot, or fixed to the wall; one of which has been discovered at Herculaneum[2], and many at Pompeii.

The windows of the upper stories had boxes with flowers in them[3], imparting a cheerful and rural aspect; while shutters painted of a light blue colour were not only considered most pleasing to the eye, but harmonized with the azure sky[4].

[1] Not found at Venice, but bearing the name in consequence of being an article of commerce with the Venetians.

[2] Winkelman *Sur l'Architecture des Anciens*, p. 64.

[3] Pliny, Natural History, book xix. chap. 4.

[4] This colour, called Colon, used in painting shutters, was manufactured at Puteoli.

The furniture of the private apartments, although made of the richest materials, derived more value from the gracefulness of the forms employed in the various designs, than from the preciousness of the articles themselves, particularly when it is considered that this series of rooms was entirely destined for one man, and that only for his occupation during a few hours of sleep. A door covered by drapery led from this suite into a small court, the portico of which was closed with glass. It is now no longer doubted that the Romans were acquainted with the use of glass windows, numerous fragments of glass panes having been discovered at Pompeii; these frail memorials confirm all previous conjectures upon the subject. That entire corridors were sometimes glazed may be inferred from Pliny's description of his villa at Laurentum, where the Atrium is represented as formed by glass windows [1].

[1] See also the painting representing the Baths of Faustina, published by Bellori and by Winkelman, *Monum. Inedit.*

In this court was the Venereum, or, as the Greeks called it, Aphrodision, a division of the house comprising apartments dedicated to the Cyprian goddess. No crevices were suffered to appear in the doors of these rooms, and they were completely protected from prying eyes by curtains on the inside. The subject of the painting on the wall opposite to the door would be the punishment of the rash and curious Acteon [1]. The gallery surrounding this court was most in character when painted with figures on a black ground, a mode of decoration which gave a fine relief to the fairness of women's complexions, and also to their dress; the quantity of gilded ornaments, spread upon this black ground, destroyed whatever gloominess might otherwise prevail [2]. Here also was placed a statue of Venus, with an altar at the foot of it. This, indeed, was the temple of the goddess, and had the greatest profusion of ornament bestowed upon it. Columns remark-

[1] *Pitture de Pompeii,* plate 1.

[2] *Pitture,* and *Ruines de Pompeii,* vol. ii.

able for the beauty of their substance supported a gilded roof, which was reflected on the bright marbles of the pavement[1]; from the entablature were suspended veils tinged with purple, and embroidered with pearls, gathered in the Erythrean sea on the coast of Arabia. The whole plan of this suite comprehended a court in the centre, with a recess for the statue at the end, on each side of which was a cabinet, both alike. On the right hand of the court was a refreshment room, and on the left a small kitchen, together with a bath and its dependent offices[2]. Beneath the colonnade stood flower-pots filled with stimulating plants, and a round table or monopodium. Such tables covered with exquisite wines it will be remembered are frequently represented on Etruscan vases,

[1] It is generally supposed that the Romans understood the art of gilding as used at the present time; but some of their modes of inauration must have been much more expensive, since it appears the gilding of the Capitol cost twelve thousand talents, amounting to £2,325,000 English money. —*Arbuthnot's Tables.*

[2] See the House of Acteon in *Ruines de Pompeii,* vol. ii.

placed near persons reposing on couches [1]. The subdued light admitted to the cabinets was a voluptuous refinement obtained by employing transparent alabaster, and by curtains drawn before it. The walls of the rooms in this division of the mansion were also decorated with painted subjects drawn from the licentious descriptions of the poets, of the mysteries of their wanton mythology [2].

The Gynæceum.

From the suite of apartments peculiarly de-

[1] The forms of the Etruscan vases were equally perfect and elegant. The ware of Arezzo, which was the most celebrated, was red; that of Chiusi differed from the ware manufactured at Volterra, which was very light covered with a shining black varnish, and decorated with bassi relievi and other ornaments as well executed as if in bronze. From the numerous sepulchres or *Hypogei* discovered without the ancient walls of Volterra, particularly on the hills of Portone and Monte Bradone, have been drawn the valuable specimens of Etruscan workmanship which enrich the different museums of Europe.—*Hoare's Classical Tour through Italy*, p. 8.

[2] Propertius, lib. ii. eleg. 6.

voted to the personal use of the master of the house, a door of communication led to those of his wife and the ladies of the family, which were denominated Gynæconites, a term originally employed by the Greeks to signify the upper part of the houses, in the arrangements of their dwellings[1]. The Romans, in many instances regarding the conveniences of life, imitated the Greeks, and in the extravagances of luxury, as in many other particulars, greatly surpassed their masters. Every considerable Roman mansion had therefore its Gynæceum, its Prothyrum, and its Exhedræ[2]; and it is

[1] From the account given by Vitruvius it may be inferred that the villas of the Greeks were of great extent, and contrived with a view to considerable comfort. The circumstance of separate suites of apartments being allotted to the reception of each guest, is a proof of great advances towards the perfect contrivance in distribution of the whole, and of the convenience they would afford in the economy of the household.—*Gwilt's Cursory View of Ancient Architecture.*

[2] Vitruvius, book vi. chap. 10. Julius Pollux, a Greek grammarian, who was preceptor to the Emperor Commodus, compiled an Onomasticon, or vocabulary, one class of which

known that almost all the architects of reputation came from Greece.

The Romans left the exercise of the fine arts to their freedmen, and therefore could boast of few men of great talent, especially amongst those who devoted themselves to architecture, a science which necessarily requires a highly cultivated mind, and ought exclusively to be the study of persons gifted with genius, and who in addition, have some knowledge of polite literature. Architecture has not, like painting, an imitation of nature for its object; the elements with which it works have merely conventional forms. Its rules, deduced from reason and experience, cannot be defined, but are transmitted by tradition and example. In short, it is only by combinations and repeated attempts that it can give to the inspiration of genius the stamp and character of the truly

comprises the Greek names of all parts of habitations; the best edition is by Lederlin and Hemsterhuis, published at Amsterdam in 1706. There is also a work by Grapaldus, "De Partibus Œdium," published at Lyons in 1535.

beautiful [1]. Whoever is desirous of studying architecture has therefore much need of an enlightened guide; one who is at least capable of conducting him through the labyrinths of uncertain theories [2].

It was customary for the female part of the family in Greece to occupy the most retired part of the house, absolutely excluded from the approach of man: the Roman ladies, on the contrary, usually resided in the first story

[1] *Palais de Scaurus,* cap. ii. In M. Mazois' elegant eulogium on Architecture he bestows very high praise on Percier and Fontaine, the architects who jointly directed the cexeution of the principal buildings with which Napoleon adorned Paris.

[2] The late James Wyatt, who sedulously examined and studied every monument of ancient Rome, on one occasion drew together a crowd of people by lying on his back, on a ladder slung horizontally immediately under the soffit of the portico of the Pantheon, measuring and drawing with the greatest accuracy parts which were almost inaccessible. Brilliant, quick, and intuitive as was his genius, this eminent architect was never remiss in investigating and making himself master of the details and practical causes by which the great effective results of his profession are produced.—*Hunt's Architettura Campestre, Introd.* p. 14.

towards the front of the house, where they received whatever visitors they pleased [1].

A suite of several rooms appropriated to the use of the ladies, and decorated with taste, led to a state room, having a ceiling supported by columns, to which draperies richly embroidered in various colours were suspended;—a mode of embellishment seen in all the paintings of Herculaneum representing interior views.

In imitation of the Asiatics, the Romans entrusted the care of the ladies' apartments to eunuchs; and no one was permitted to enter the Thalamus, where the matron usually sat with her maidens, without permission. The name of this room was adopted from the Greeks, and frequently occurs in Homer and other poets [2]. Amongst the attendants were selected females endowed with talent, who in

[1] Corn. Nep., Pref.

[2] The general disposition of the Palace of the Odyssey accords with that of the Greek houses described by Vitruvius. Ulysses is represented as sleeping in the Prodomus; and near this place must have been the Thalamus of Pene-

adjoining chambers were employed in various polite arts, as painting, &c.

The dressing-room of a Roman lady of rank was the deposit of the most costly elegance that human ingenuity could then devise: to enumerate the endless catalogue of articles used at the toilette would be tedious and unnecessary.

Pliny acquaints us that Lollia Paulina[1] when at a wedding-feast, not given by one of the principal families, was covered with jewels and pearls from head to foot, which were estimated at no less a sum than forty millions of sesterces, upwards of three hundred thousand pounds English money. She had not, he tells us, re-

lope, for hence he hears her voice lamenting. Penelope also from her Thalamus hears what is passing in the Cœnaculum. The Thalamus of the queen might therefore be on one side of the Prodomus, and the Thalamus of Ulysses on the other, like the Thalamus and Amphithalamus of a Greek house, which Vitruvius represents as situated on either side the Vestibule.—*Wilkins' Civil Architecture of Vitruvius*, p. 254.

[1] The wife of the Emperor Caligula.

ceived this prodigious treasure of precious stones from the Emperor her husband, but that it was the accumulated spoils of entire provinces, obtained by the Consul her grandfather[1]. Adjoining the dressing-room were chambers, in which was prepared and preserved the immense wardrobe termed Vestiarium[2]. Near the Ladies' Room was also a Penetrale, or Oratory, in which the sex delighted to place foreign divinities. To this suite likewise be-

[1] Pliny's *Natural History*, book ix. Full particulars of the toilette of a Roman lady are to be found in "Sabine, ou la Matinée d'une Dame Romaine," by Bœttiger; and in "Mundus Muliebris." *Ulpian*, lib. 25.10. In the museum at Portici are a great variety of rings, ear-rings, combs, thimbles, mirrors of polished metal, and inventions of luxury and taste admirably executed.

[2] Plautus in *Epidic. act* ii. has made a comical list of a Roman lady's wardrobe, which it is impossible to translate into any modern language. The Roman women at first wore togæ, afterwards tunics, commonly of wool, but of so thin a texture that Lucian says you could see their bodies through them. Tarentum was famous for that sort of manufacture. Their outward garment was the Palla, or Amiculum, which sometimes covered the head like a veil, and was much the same with the Peplus. The Penula was

longed several large rooms of great elegance and beauty, appropriated for conversation.

The Pinacotheca.

Another arrangement of a Roman mansion which branched from the Peristyle by a long gallery, was the Pinacotheca, or Picture-gallery, also borrowed from the Greeks, who were well acquainted with the value of pictures. Marcus Claudius Marcellus, a victorious general, not only proved to the Romans that Hannibal was not invincible, but enriched the capital with the spoils of Syracuse, having actually stripped the conquered city of all its most valuable treasures of literature, sculpture, and painting, to adorn the public buildings of Rome; chiefly, he confessed, for the purpose of introducing a taste for the fine arts and elegance of the

forbidden to women except in the country, perhaps on account of its convenience for intrigue. Faustina, the wife of Marcus Aurelius, appears on medals in three or four different head-dresses; and it is certain the Roman ladies used false hair. Such was the Caliendrum mentioned by Horace: *Arbuthnot's Tables,* p. 145.

Greeks amongst his countrymen. More than sixty years afterwards, the Consul Lucius Mummius obtained the name of Achaicus for his destruction of Corinth, whence he conveyed to Rome all the paintings of high celebrity, and other works by the most accomplished artists of Greece. By this means he greatly contributed to form a pure taste, which progressively extended, until a collection of pictures became a necessary appendage to every Roman mansion of the first class.

The Pinacotheca was directed to be placed towards a northern aspect by the rules of the architect Vitruvius[1]; this exposure, which at all times afforded a uniform light to the pictures, excluded the vivid rays of the sun. Infinite care was bestowed on the preservation of the paintings, exclusive of the peculiar position of the gallery, which protected the colours from the injurious effects of damp and sun. Each picture was covered with transparent varnish

[1] Lib. vi. cap. 7.

to preserve it from dust, and some were also inclosed in frames with shutters [1].

Some pictures were executed in the encaustic manner, said to have been invented by Pausias, a painter of Sicyon, and others in fresco, which last was usually adopted in paintings on walls [2]. There were at least three several kinds of encaustic painting. The first, by means of colors incrusted in lines, traced with the Cestrum on ivory:—this instrument was a kind of style, sharp at one end, and flattened at the other. Amongst the pictures discovered at Herculaneum is an interesting representation of a lady painting with a Cestrum [3]: she is habited

[1] See *Pittura di Pompeii,* a plate representing the decorations of an Atrium.

[2] Fresco painting is described as performed on fresh plaster, or on wall covered with mortar not quite dry, and with water-colors. The plaster could only be laid on as the painting proceeded, and no more was done at once than the painter could dispatch in a day. The colors being prepared with water, and applied over plaster when quite fresh, became incorporated with the plaster and retained their beauty.

[3] *Pittura d'Ercolano,* vol. vii. plate 1.

in an ample white tunic without sleeves; her mantle thrown over the lower part of her body, falls in graceful folds over her seat, and spreads itself on the pavement. The picture is placed on an easel, near to which stands a small marble table containing hollows for the necessary variety of tints; at a distance in the same picture appears an old woman grinding colours; while another is seemingly melting wax mixed with oil on the fire, that being the vehicle used for the colours[1]. The second mode of encaustic painting was with coloured wax, used in the same way as is still practised in taking portraits in wax. In the third method, melted wax was used with a brush:—this last was the most durable, and on that account was applied to ships[2]. All the ancient pictures hitherto discovered are in fresco, a style which admitted the indiscriminate use of all kinds of colour. Many of these frescos have been separated

[1] *Ruines de Pompeii,* vol. ii. whence this account of the mechanism of ancient art is derived.

[2] Pliny's *Natural History,* book xxxv. chap. 2.

with equal daring and address from the walls upon which they were originally traced. Pliny gives an account of an operation of this kind attempted by Caligula, in such a way as to make it appear that it was frequently practised. In Pompeii several paintings were found that had been already detached from the walls before the fatal eruption of Vesuvius, and carefully placed on the ground with the view of removal elsewhere. The following account of existing specimens is by an artist of eminence.

The collections of ancient paintings at Portici are curious and instructing; some of them containing exquisite pieces of art. One room is filled with representations of fruit and flowers, well painted and freely handled: some grapes in particular are remarkable for execution, quite transparent, with the touches of light on them judiciously placed to give effect and clearness. A second room contains various ornaments painted in a masterly manner, and with considerable ingenuity in the design. A third is covered with various animals and birds.

Another apartment is filled with landscapes: one is a view of ancient Puteoli. Amongst the innumerable pictures in several rooms, the following appeared to be the best: Sophonisba drinking the juice of hemlock,—admirable in expression; An infant Hercules strangling serpents; Jupiter and Leda; The Graces; A Venus; The Education of Bacchus; and a Medusa's Head. These are all slight, but it is that slightness which conveys character and refinement of taste. They are in fresco on stucco grounds, and with a polish on the surface. It does not seem that any glazing colours have been used, the effect being produced entirely by body colour. The Romans, however, as Pliny informs us, had a dark yet transparent mixture, which they laid over their highly finished works to give the delusion required. From the freshness and clearness of the colouring, they seem to possess the advantage of paintings in oil, so far at least as durability is advantageous[1]. The name of Apelles in Pliny

[1] Williams's Italy, vol. ii. p. 119.

is the synonym of unrivalled excellence: and a very superior critic has observed, that grace of conception and refinement of taste were his elements, and went hand in hand with grace of execution and taste in finish,—powerful, and seldom possessed singly, irresistible when united. Such were the principles on which he formed his Venus Anadyomene, or rather the personification of the Birth-day of Love,—the wonder of art, the despair of artists; whose outline baffled every attempt at emendation, whilst imitation shrunk from the purity of the force, the brilliancy, the evanescent gradations of her tints[1]. This celebrated picture, drawn from Campaspe, the beautiful mistress of Alexander, to which the name of Apelles was affixed, and usually called his masterpiece, was valued at a hundred talents, or £19,375 English money.

Of the very high prices of pictures amongst the Romans, the following notices are derived

[1] *Fuseli's Lectures.* The story of the contest between Protogenes of Rhodes and Apelles is well known by the tale which Prior has founded on it.

from learned authorities:—The two pictures of Medea and Ajax, by Timomachus, a painter of Byzantium, were bought by Julius Cæsar for eighty talents, about £15,500. Hortensius, the orator and friend of Cicero, paid for the Argonauts, painted by Cydias, about 1,162*l.* 10*s.* English money. Agrippa purchased two remarkable pictures of Ajax and Venus from the Cyzicenians for twelve thousand nummi, or about 96*l.* 17*s.* 6*d.* The Archigallus, or High Priest, a picture which the Emperor Tiberius highly esteemed, and painted by Parrhasius, was valued at sixty sestertia, about 484*l.* 7*s.* 6*d.* Pliny says he was one of the most excellent painters of his time; that it was he who first gave symmetry and just proportions in the art; that he also was the first who knew how to express the truth of character and the different airs of the face; that he found out a beautiful disposition of the hair, and heightened the grace of the countenance. It was allowed even by the masters in the art, that he bore away from all others the glory of succeeding

in the outline, in which consists the grand secret of painting. Amongst his pictures was a celebrated one of Theseus; and another representing Meleager, Hercules, and Perseus, a group [1]. L. Lucullus bought a copy of Glycera, by Pausias, for two talents, or 397*l.* 10*s.* English money [2]. Quintilian, commenting upon the talents of six famous painters, says: Protogenes excelled in exactness; Pamphilius and Melanthus, in the disposition; Antiphilus, in facility; Theon the Samian, in fruitfulness of ideas; and Apelles, in grace and ingenious conception. Other celebrated artists were Zeuxis, Metrodorus, &c., whose works were in very high estimation in Italy.

The Bibliotheca.

The Library also communicated with the Peristyle, and was required to have an eastern aspect; as its use demanded the morning sun,

[1] Pliny, book xxxv.; and Junius *de Pictura Veterum*;—of the last there is an English translation, published in 1638.

[2] Arbuthnot's Tables of Ancient Coins, p. 164.

which was calculated to preserve the books from damp, and had the additional advantage of shielding the apartment from those sultry winds which engender worms,—a consideration by no means to be overlooked; as these insects were found to occasion infinite mischief in libraries, by gnawing the rolls of parchment or the leaves of papyrus, of which the books were made[1]. The private libraries of the Romans, although they contained a considerable number of books, were probably small: one discovered at Herculaneum, containing more than a thousand volumes, was of such confined dimensions, that by extending the arms, both sides of the wall might be touched[2]. The manuscripts of

[1] A deed written in Latin on papyrus, dated A.D. 572, is exhibited in the British Museum; and also a large specimen of the reed *Cyperus Papyrus,* of which that kind of paper is made. It is accompanied by an Italian note by Sir William Hamilton, written on modern papyrus, explaining the mode of preparing it. The ancient papyrus was to be found nowhere but in Egypt and in India, according to Strabo.

[2] Winkelman, *Récherches sur l'Architecture des Anciens,* p. 73.

papyrus found at Herculaneum, and now preserved at Portici, consist chiefly of the works of the Greek philosophers or sophists, the subjects of which are either natural or moral philosophy, medicine, criticism, and general observations on the arts, life, and manners[1]. The unfolding of the papyri is exceedingly curious and interesting. From the frailty of the material the process is extremely slow; perhaps not more than half an inch is unfolded at a time, and is fixed upon gold-beater's leaf. In appearance the papyri might be mistaken for parts of calcined branches of trees, the circular folds seeming like the growth of the wood. In looking at these black and indurated masses, it requires an effort to believe them to be replete with human knowledge[2].

In the Bibliotheca, drawers placed all round the room preserved the Locumenta, or boxes containing the volumes carefully labelled[3].

[1] Sir Humphry Davy's Report, 1819.

[2] Williams's Italy, vol. ii. p. 130.

[3] *Pittura d'Ercolano,* vol. ii. plate 7.

Scrinium was a term also applied to a casket in which rolls or books were kept. The books called Volumina consisted of rolls of papyrus, or parchment strung together [1]; and these rolls were fastened either in the centre, or from the end, by means of a boss, upon which the greatest skill was frequently lavished. It is not improbable that the value or importance of the manuscript was sometimes indicated by the style of ornament introduced upon the fastening.

Experience must soon have shown the great convenience of folding the sheets of vellum into two or four; but it appears the previous method of a long roll prevailed in the days of Catullus, and even for some time afterwards [2]. Pictures as well as busts of men eminent in the cultivation of letters and the

[1] At Athens a statue was erected in honour of the inventor of binding books by means of glue, *Olympiodorus*.

[2] Horace is said to have been very short and corpulent; a circumstance which is learnt from a fragment of a letter of Augustus to him, preserved in his life by Suetonius, where the Emperor compares him to the book he sent him, which was a little short thick volume.

fine arts, were admitted as an appropriate ornament of the Library. In one of the younger Pliny's letters he thus writes to his friend Catilius Severus: "Herennius Severus, a man of great learning, thinks it will be an honour to place the portraits of Cornelius Nepos and Titus Cassius in his library. They were both natives of your city; and he desires if their pictures are there, as it is probable they are, that I would take care to get them copied and painted. This is a commission which I particularly enjoin you to execute, &c.—I beg you will select the most careful painter you can find; and I entreat that the artist you choose may not be permitted to vary, even for the better[1]." When Asinius Pollio, the patron both of Virgil and Horace, first raised a public library at Rome[2], the statues of men of science and literature of every age were placed in it; but Marcus Terentius Varro, usually styled the

[1] Book iv. epistle 28.

[2] Pliny's *Natural History*, book xxxv. chap. 2.

most learned of all the Romans, was the only person who during his lifetime had the honour of a statue in Pollio's library. Augustus afterwards founded the Bibliotheca Palatina, and enriched it with a vast collection of Greek and Latin manuscripts,—an example followed by many succeeding Emperors.

Amanuenses were employed in rooms adjoining the library in copying manuscripts, under the direction of a grammarian, which transcripts were made with reeds upon papyrus, or very white parchment. The reed employed for writing was sharpened and split in the point like the modern pen, and was called by the various names of Calamus, Arundo, and Canna. The celebrated traveller Bruce, who found the papyrus growing both in Egypt and Abyssinia, actually made a paper of the plant, in imitation of that used by the Romans. The method of writing upon wax, although previously used, was not the most ancient. Leaves of trees were employed in the primitive attempts; then Philyra, or the thin skin between

the bark and the wood of the linden-tree; after which, linen and wax came into use. The Stylus or Graphium of the Romans was an iron pencil sharp-pointed at one end and broad at the other. With the sharp end the impression was made on the wax, and the other was adapted to make erasures. Sometimes the obliterating instrument was attached to the writing stylus[1]. In mentioning this instrument, it is scarcely possible to forget that it was a stylus with which Julius Cæsar defended himself in his last moments, and according to Suetonius wounded Cassius.

The Romans, however, still continued to write in the waxed table-book even after the use of papyrus was adopted. These tables were called Pugillares, and were also denominated Diptycha, Triptycha, or Pentycha, according to the number of leaves, either of wood or metal, of which they were composed. Propertius says[2],

[1] As in the instance engraved in Plate III. of Hobhouse's *Illustrations of Childe Harold.*

[2] Lib. iii. 23. 8.

With gold my tablets were not costly made,
On common box the sordid wax was laid.

The tables were used as being more convenient for correction by erasure. The writing when completed was thence transcribed into Volumina, or books of parchment, whether intended for sale or to be deposited in the library for private use.

This method of making use of tablets or diptychs is particularly recommended by Quintilian[1]; and Ovid, in the story of Caunus and Byblis, minutely describes the usage: Byblis it will be remembered is about to address her brother by letter;—

.... Then fits her trembling hands to write:
One holds the wax, the style the other guides;
Begins, doubts, writes, and at the tables chides;
Notes, razes, changes oft, dislikes, approves,
Throws all aside, resumes what she removes.
* * * * * *
The wax thus fill'd with her successless wit,
She verses in the utmost margin writ.[2]

Reading-rooms were connected with the

[1] *Institutes*, book x. chap. 3. [2] Sandys's Translation.

library, as also rooms appropriated to philosophical discussion. The probable and comparative extent to which the bibliomania was carried at Rome may be inferred from the circumstance of Serenus Samonicus, a physician of the age of Severus, having left his library of 62,000 volumes to M. Antonius Africanus Gordianus, who had been his pupil. The splendid and matchless library at Althorp, in Northamptonshire, belonging to Earl Spencer, is at present computed at about 33,000 volumes.

The Œci, or Saloons.

The term Œcus is derived from Greece, where it was used to imply the House; but the Romans, in the arrangement of their more ample mansions, gave it the signification of Saloon [1]. A small room of this description, or

[1] Vitruvius's *Architecture*, book vi. chap. 5, 6, and 10. Saloon, the term here used to express a spacious hall or kind of state room, is derived from the French *salon*, but perhaps came originally from the German *sal*.

one adorned with only four columns, was denominated Tetrastyle, from that circumstance; its form was square, and consequently its height was equal to one breadth and a half. The columns supported an entablature, or beams, encrusted with gilded enrichments[1], and the floor was of mosaic. There is no proof that the Greeks were acquainted with the last species of decoration. Dr. Clarke considers that the tessellated pavement, or Lithostratum, was introduced into Rome from Persia in the time of Sylla, and succeeded the painted floor of the Greeks[2]. Pliny is replete in his description of all kinds of mosaic pavements, which, as objects of elegance and curiosity, were in high request amongst the Romans. The first essays in this species of art only presented lines of various forms made of stones of different colours. In a short time glass, united to the most precious marbles, and to pastes susceptible of polish

[1] Statius, lib. 1. Sylvæ 2. v. 153.

[2] Clarke's *Travels*, vol. v. p. 123.

and capable of resisting the action of water, enabled the artists in mosaic to form complete pictures. Landscapes even were composed, with men and animals tinted with the different shades that the accidents of light and the passions give to animated beings[1].

In the Œci, or Banqueting-rooms, of which

[1] The best examples of the orthodox portraits of Christ, the Madonna, and the Apostles, are to be found in the mosaics which generally encrust the absis of the ancient Basilicæ at Rome. It is probable that it was from one of these early designs, which may be traced as high at least as Constantine, that Nicephorus composed his description. The tessellated pavement in Westminster Abbey Church was brought from Rome in the reign of Henry III.; the materials are porphyry, lapis lazuli, jasper, alabaster, Lydian and serpentine marbles, and touchstone. The pieces are of different sizes, many of them scarcely half an inch square, and the largest not more than four inches, with the exception of the principal centres; the whole was highly polished. The modern mosaic is said to be composed of a semivitrified substance called *fritta*, mostly manufactured at Venice. It is cut with a diamond, and then with an iron hammer broken into cubes of different sizes, which are immersed in a strong plaster.

there were several, the centre of each of the walls was painted; and as every room in a Roman mansion bore its distinct name[1], that with one of the Seasons represented on each side would be termed The Hall of the Seasons: a room so decorated was found at Herculaneum.

A Corinthian Hall was surrounded by columns of that order of architecture[2] upon pedestals, and was panelled with spotted marbles procured from the islands of Thasos and Lesbos[3]. The vaulted ceiling, divided into caissons or sunk panels of stucco, was enriched with gilt and coloured ornaments, and harmonized with the variety of marbles shining on all sides through the opening purposely made in the

[1] Plutarch in his Life of Lucullus.—Tiberius's twelve villas in the Isle of Capri, had the name of a deity attached to each of them, the most conspicuous and most favoured of which was the Villa Jovis, where the Emperor, after the defeat of Sejanus's conspiracy, retired for the space of eight successive months: considerable remains of this villa still exist.—*Hoare's Italy.*

[2] Vitruvius, book vi. chap. 5, 6 and 10.

[3] Pliny's *Natural History,* book xxxvi. chap. 6.

roof[1]. Horace contrasts the simplicity of his cottage on the Sabine farm with the splendour of other villas that abounded in the neighbourhood of Rome:

> Nor here an ivory cornice shines,
> Nor columns of Hymettian mines
> Proudly support their citron beams,
> Nor rich with gold my ceiling flames[2].

The Egyptian Hall[3] derived its name from the ornaments employed in its decoration, and, like the Corinthian Œcus, was surrounded by columns; but with this difference, that the entablature was surmounted by an attic[4] having pilasters at intervals and pierced with windows. The embellishments, conformable to the Egyptian style, included the celestial sphere accord-

[1] Statius, lib. i. Sylvæ 5.

[2] Francis's Translation of the 18th Ode, book ii.

[3] Vitruvius, book vi. chap. 5.

[4] Vitruvius uses the words "ornamenta columnarum" to signify the entablature, and sometimes he includes the three several parts, architrave, frieze, and cornice, in the term "epistylia." The attic comprised everything placed above the entablature.

ing to the astronomical system of that people;

"Cycle and epicycle, orb in orb;"

or like the zodiac of Tentyris[1], which was carved on a ceiling of that Temple.

In the mosaic pavement would be traced views of the banks of the Nile, the period of inundation, buildings and animals peculiar to Egypt, with hunting scenes of the crocodile and hippopotamus, as in the celebrated mosaic of Palestrina, now in the Barberini Palace at Rome[2]. The capitals and bases of the columns of this room would be of gilded bronze; and the marbles which covered the walls, the richest that the Numidian quarries could furnish[3].

[1] Engraved in the great Work on Egypt published by order of the French Government.

[2] The floors of the modern palaces of Rome are frequently composed of inlaid marbles of different colours. Some are of stucco, or plaster elegantly painted, and others of fine brick only.

[3] Pliny's *Natural History*, book xxxiv. chap. 3. The employment of marble is one of the most tasteful features of internal embellishment; and a modern architectural critic with great justice observes, that "the application of coloured

The Exhedra.

The Exhedra was a large and spacious hall, of great height; its extremities terminating in hemicycles having a semicircular seat. These seats are particularly represented in Mazois' splendid work on Pompeii[1]; but he does not give the name of Exhedra to a mere semicircular seat; as it is so well understood to imply hall, or room for conversation, that Vitruvius confounds it with the Œcus, and gives it the

marbles admits of endless variety, and of every degree of character, from the most simple to the richest. It is here that the architect may be said to come into competition with the painter, and may, like him, please the eye by a masterly combination of tints. In external architecture it must be granted that colours are totally inadmissible, but assuredly not in interiors. Gilding and bronze may also be reckoned as two of the colours peculiar to the architect's palette. The first may be objected to; but surely there is sufficient authority for its use by the ancients to satisfy the most rigorous critic amongst the admirers of attic purity." See Mr. Leeds' ample dissertation on the interior decoration of houses, written for *Britton's Account of Sir John Soane's Museum*, p. 14.

[1] *Ruines de Pompeii*, vol. i. plates 33 and 34.

same proportions[1]. The word is composed of the Greek preposition EX, and HEDRA *seat*, and may be rendered Hall of Seats, or, still better, Hall of Assembly[2].

Separate benches were ranged on the sides, of similar form, it may be supposed, to the two seats found in the principal room of the Baths in the Suburban Villa at Pompeii. The centre of the Exhedra was left clear, for the company to walk in: the pavement was of white marble; the walls also were lined with marble breast high, the remaining part being covered with representations of columns, and their entablature highly relieved, so as to give the architecture

[1] Vitruvius, book vi. chap. 5. The portico of the Grecian Palæstra, or Gymnastic School, was called Exhedra from its containing a number of seats. In private houses the Exhedræ were generally open like the Pastas, or Vestibule, of a Greek house.—*Wilkins*.

[2] The modern 'parlour' is a monastic term, and originally implied a room in a convent where the religious met and conversed; it is derived from the French *parloir*.

> Roof and sides were like *a parlour* made,
> A soft recess, and a cool summer shade.
>
> *Dryden*.

a prominent effect; also with pedestals bearing statues, and with every variety of enrichment of which architectural scenes are susceptible[1].

The Exhedræ were ornamented with pictures, on account of the ample breadth of the walls, which in these large rooms afforded a wide scope for the exercise of the painter's genius[2]. Tragic scenes, subjects drawn from mythology,

[1] In the history of the revival of art, Stefano, the pupil of Giotto, who lived about the year 1320, has the merit of restoring the true principles of perspective; he painted in fresco, and a Scriptural subject is mentioned by Pilkington as a proof of his vast superiority to any other artist of his time. The scene of this picture represented a magnificent building, in which the grandeur of the edifice, the elegant form and just proportion of the columns and other parts of the architecture, the perfect deception to the eye, and the grand effect of the whole, showed such taste, skill, and invention as well as judgment, that it was considered an inimitable performance.—*Life of Stefano called Florentino.*

To Corregio, who flourished 200 years later, is attributed the invention of successfully foreshortening the figures, which he effected by the power of his extensive genius; and by that means he painted the domes and the ceilings of palaces in a style that surprised every one, as well by its novelty and beauty as by its astonishing effect.—*Pilkington.*

[2] Vitruvius's *Architecture,* book vii. chap. 7.

the Trojan war, with the adventures of Ulysses, were all employed as means of decoration[1]. A proof of the extent to which this mode of embellishment was carried, is to be found in the Baths of Titus at Rome, which, although now destitute of external grandeur, abound with curious examples of ancient painting, consisting of both simple ornament and fanciful figures, which Rafaello himself has not disdained to study. These baths contain apartments of considerable dimensions; the ornamental paintings in the smaller rooms of the building are neither in good taste nor well coloured, according to the opinion of an accomplished artist. Red, orange, and blue are the colours which here predominate; but advancing, a vast improvement is found; the roofs, where the various figures in fine taste are all painted upon a white ground, are at least thirty feet high, and can only be examined by wax lights.

The Gallery discovered in the time of Rafaello

[1] Petronius's *Satyricon*, chap. 9.

is extremely interesting, not only on account of that eminent painter having improved his mind in studying there, but because the painting is superior to that found in the other chambers[1]. On the ceiling is a picture which has been accurately copied by Annibale Caracci, the founder of the Bologna School. It is said to represent Coriolanus and his mother Volumnia, and is quite upon the principle of a finished painting, the colouring and drawing being extremely beautiful. There are many other subjects that equally exhibit refinement of mind; and of the merits of the more elaborate and highly finished pictures of the ancients, ample testimony is afforded by various authors. These remains in the Baths of Titus and others discovered at Herculaneum, are sufficiently striking examples of what they really were capable of performing. All these were painted on walls,

[1] See also "Description des Bains de Titus, ou Collection des Peintures trouvés dans les Ruines des Thermes de cet Empereur," by M. Pouce, published at Paris in 1786, which are preferable to those of Herculaneum.

and many of them in subordinate buildings. The Aldobrandini Marriage, now in the collection of Signor Nelli at Rome, was cut from a wall forming part of the Baths of Titus. This celebrated ancient painting has been often copied by eminent artists[1]. The picture, consisting of ten figures, all of them females with the exception of the bridegroom, is executed in a light sketchy style; the shade of flesh is hatched with a reddish purple heightened with a warm brown. The only colours used are red approaching to a crimson brown, green inclining to the hue of verdigris, brilliant orange, purple, and a beautiful white: these colours are almost exclusively employed in the drapery of the figures. The back-ground is principally taken up with a screen, which is of whitish purple, the vacant ground being of a pale green. As a work of art it has great merit, chiefly for the purity of taste displayed in it[2].

[1] A very beautiful copy by Nicolo Poussin is in the Doria Palace, which contains one of the finest collections of pictures in Rome.

[2] *Williams's Italy*, vol. ii. p. 66.

The Sacrarium.

Most of the patrician families of Rome had a domestic chapel, independently of the Lararium before alluded to[1]. The Sacrarium, situated in a small retired court within the mansion, was approached by a little door inlaid with ivory. This apartment, devoted to private worship, was adorned with four columns, having the walls also covered with paintings representing divinities[2]. On each side of the portal in

[1] *Lararium,* that part of the Atrium in which the Lares were placed. See *ante* pp. 26 and 27.

[2] See *Ruines de Pompeii,* plate 2; and *the Essay on Buildings,* fig. 3. n. 10. The Penates, who presided over houses and domestic affairs, were generally placed in the innermost part of the house, which was thence called Penetralia. These deities were chosen according to option, and Jupiter as well as other superior gods was sometimes invoked. Four classes of Penates comprehended the celestial, the sea gods, the gods of hell, and all heroes who had received divine honours. The statues were made of wax, ivory, silver, or potter's ware, in proportion to the affluence of the worshiper; and the only offerings to these gods were wine, incense, fruits, and rarely the sacrifice of lambs, kids, &c. When offerings were made, the statues were crowned with garlands of poppies or garlic, and a monthly day was

the interior of the court stood two basins[1] of lustral water, procured occasionally from Ethiopia, according to Juvenal:

> ..... Should Io's priest command
> A pilgrimage to Meroe's burning sand;
> Through deserts they would seek the secret spring,
> And holy water for lustration bring[2].

In the midst of the court of the Sacrarium stood an altar for sacrifice, and on the opposite side was a little temple dedicated to the Good Goddess, with the inscription BONA. DEA. on the door. The interior was enriched with precious marbles, of which the cornice and all the more delicate mouldings wrought in marble were gilded: the foliated gold was fixed on the sculpture with white of egg[3]. The practice

set apart for their worship, independently of the festival of the Saturnalia.

[1] Such are in the Museum of the Studii at Naples, and of the most elegant form.

[2] Satire 6. Dryden's Translation.

[3] Pliny's *Natural History*, book xxxiii. chap. 3. Virgil admires the effect of gold on marble; "....Pariusve lapis circumdatur auro."

of gilding is also known to have been applied to the statues, which, as the metal was not beaten very thin, must have been an expensive mode of adornment, and the leaves consequently well worth the trouble of peeling off,—a practice that did not escape the notice of Juvenal amongst the vices of his age:—

> ..... Some pilfering knave will try
> From Neptune's cheek or great Alcides' thigh
> To strape the gilding,—or from Castor steal
> All of his plating that their hands can peel[1].

Lamps, each bearing several lights, called Polymyxos[2], were suspended within the temple, in which numerous statues of exquisite workmanship were assembled[3]. The Eleusinian goddess occupied the centre niche, having on

[1] Satire 13. Badham's Translation.

[2] See *Antiq. Hercul.* plate 49 to 52; and Martial, lib. xiv. Epig. 39.

[3] In Spence's *Anecdotes* it is stated, on the authority of Ficoroni a famous Roman antiquary, that there were in his time 10,600 pieces of ancient sculpture of one sort or other, relievos, statues and busts, in Rome, and 6,300 ancient columns of marble. What multitudes of the last have been sawed out for tables and panelling chapels, or otherwise de-

each side a Canephora, or female figure bearing a votive basket, executed in bronze[1]; and near the principal statue were those of Cupid and Hercules. In the centre of the Sacrarium stood an insulated pedestal bearing a gilt wooden figure of Good Fortune, to which deity, as the dispenser of riches and pleasure, particular attention was paid by the Romans. In drawers within a division of this sanctuary were kept the most valuable of the family papers, such as evidences and title-deeds; the archives in the chests of the Tablinum being considered as of the least real importance, documents of great interest could not be carefully preserved in so insecure a spot. The term archives, in its primary signification, expresses

stroyed! and what may there yet lie undiscovered under ground! When we think of this altogether, we may form some faint idea of the magnificence of Rome in its glory.—p. 224.

[1] A distinction has been drawn by Dr. Clarke between the ornaments and costume of the Canephoræ and Cistophori, and those of Ceres, with which they are sometimes confounded.

rather a collection of the proofs of ancestry, than title-deeds of estates.

The Penates, who presided over family affairs, were originally the manes of the illustrious dead, admitted by their votaries to partake of immortality. The philosopher Seneca[1] in a political view recommends the worship of those sons of men, whom eminent services to mankind had advanced to the rank of inferior gods; as it inculcated, in a manner the most sensible, the doctrine of the soul's immortality. Cicero also, to relieve his mind upon the death of his daughter Tullia, designed to build a temple in honour of her memory as a divinity. In his letters to Atticus he expresses his resolution and impatience to have it speedily erected: but after all his solicitude, it is supposed this temple was never actually built by Cicero; as no mention of it appears in any ancient writing[2].

Cicero, who was of an ancient and honour-

[1] *De Leg.* ii. 11.

[2] Middleton's *Life of Cicero,* vol. ii. p. 189, &c.

able family, had no less than eighteen villas or country-seats, besides his house on the Palatine Hill, which cost him nearly £30,000, and is supposed to have been one of the noblest in Rome[1]. All his villas, excepting his paternal seat at Arpinum, were purchased or built by Cicero himself, and were generally situated near the sea, upon the lower coast between the cities of Rome and Pompeii. The principal were Tusculum, Arpinum, and his Formian, Cuman, Puteolan and Pompeian villas,—all with large plantations and gardens around them. At Antium, thirty miles from Rome, he deposited his most valuable collection of books, including the works of the best Greek authors. His Puteolan house was built after the manner of the Academia at Athens, and was called by that name, having, in addition to the usual

[1] It was bought of M. Crassus, and was adjoining to that in which he had always lived with his father, and which he is afterwards supposed to have given up to his brother Quintus. The purchase of so expensive a house occasioned some censure of Cicero, especially as it was made with borrowed money.

embellishments, a portico and grove for the convenience of philosophical conferences[1]. The furniture of Cicero's houses was perfectly suitable to the elegance of his taste and the magnificence of the buildings. His galleries were adorned with statues and pictures by the best Grecian masters. His vessels and moveables were of the most exquisite workmanship, and of the choicest materials. One article is particularly recorded:—a cedar table which existed in Pliny's time is known to have cost him eighty pounds[2].

[1] Sir J. C. Hobhouse, passing over the interesting remains of these villas, has pronounced a beautiful eulogium on Cicero, the wisest and best man of all antiquity. "Every site and relic that can remind us of him must be regarded with that veneration with which he himself contemplated the porticos and seats of the Athenian philosophers; and we treasure up the little dies of the pavement which lie scattered on the Formian shore, and may possibly have been trodden by the saviour of his country, with an affectionate regard scarcely inspired by the master-pieces of ancient art."—*Illustrations of Childe Harold,* p. 235.

[2] *Natural History,* book xiii. chap. 15, in which Pliny relates many instances of the employment of citron-wood; and Middleton's *Life of Cicero,* vol. ii. p. 508, &c.

The Culina.

The extent of the Roman kitchen was enormous, being sometimes no less than one hundred and forty-eight feet in length. An ancient inscription found at Palestrina by M. Akerblad, records a kitchen of that size[1]; and the dimensions are not surprising, when the frequent feasts and entertainments, together with the prodigious number of guests, freedmen, &c. that were daily to be fed in the mansion of an opulent Roman, are taken into consideration.

The kitchen was required to be vaulted; wooden ceilings being carefully avoided, on account of the danger of fire[2]. Caminus and Fornix are commonly used as synonymous

[1] M. SAVFEIVS. M. F. RVTILIVS.
C. SAVFEIVS. C. F. FLACCVS.
CVLINAM. F.D.S. S. C. EISDEM.
Q. LOCVM. EMERVNT. DE.
L. TONDEIO. L. F. PVBLICVM.
EST. LONGV. P. CXLVIII S
LATVM. AF. MVRO. AD.
L. TONDEI. VOBSV. P. XVI.

[2] Columella, *De Re Rustica*, lib. i. cap. 6.

terms: but the one strictly implies the hearth, or pavement on which the fire is actually made; and the other, the arch over it, which latter was raised breast high, and of ample size, being so constructed to afford a ready vent for the smoke[1]. So careful indeed were the Romans to avoid the smoke of green wood or fresh faggots, that the brasiers used for conveying fire from one apartment to another were lighted out of doors, and only introduced into the rooms when well heated.

The decoration appropriated to a kitchen was a representation of the Fornacalia, or festival in honour of the goddess Fornax, who expressly presided over ovens: this favourite subject was surrounded by abundance of fish, flesh, and fowl, with all the various kinds of food required in grand entertainments. Here was found, painted on the walls, fish ready for dressing, hams, wild boars prepared for the spit, birds, hares, and in short every edible

[1] The Caminus of the Temple of Isis is represented in *Ruines de Pompeii,* vol. iii.

thing,—not unlike the celebrated Flemish pictures of dead game, &c.[1] The pavement of the Culina was a fine black composition possessing the peculiar property of imbibing water, so that the floor was always dry[2].

The art of cookery was in high reputation at Rome; and its professors were celebrated for making artificial birds and fishes, which exceeded the reality in exquisiteness of taste[3]. It is probable that the Greeks derived some of their skill from the Eastern nations, and principally from the Lydians, whose cooks were celebrated in Athens,—and some from Egypt[4]. The Romans obtained much of their

[1] See *Ruines de Pompeii*, vol. ii. These subjects have found admirers in every age, Rubens, Snyders, Ostade, and almost all the distinguished masters of the Flemish and Dutch schools of painting, employed their pencils on still life: a butcher's shop, painted by Annibale Caracci, is amongst the pictures presented by General Guise to Christchurch, Oxford.

[2] Vitruvius, lib. vii. cap. 4.

[3] Arbuthnot's Tables, p. 136.

[4] A few hints on the subject of cookery are to be collected from Homer, and more from Aristophanes; but it appears

culinary skill, with the other fine arts, from the Greeks, and had also many authors on the subject; but their works are unfortunately all lost, excepting that of Apicius, who lived in the reigns of Augustus and Tiberius, and whose name was applied to several dishes composed of different sorts of meat[1].

Adjoining the kitchen were offices connected

that afterwards they had several writers on the art, who are noticed by Athenæus, the author of a miscellaneous work replete with very curious remarks and anecdotes of the manners of the ancients; the best edition of which is that by Casaubon: *Athenæi Deipnosophistarum Libri XV. Græce et Latine, interprete Jacobo Dalechampio, cum Isaaci Casauboni Animadversionum Libris XV.* Geneva, 1597, 2 vols. fol. Ibid. 1612, 2 vols. fol.; the notes occupy the second volume, and are copious and learned, constituting the most valuable part of this edition.

[1] The treatise "De Re Culinaria," which goes under the name of Cœlius Apicius, was written, it is supposed by some critics, about the time of Heliogabalus. It has been illustrated by the notes of Dr. Martin Lister, physician to Queen Anne, under the title of "De Obsoniis et Condimentis, sive de Arte Coquinaria," London, 1705, 8vo; reprinted by Almeloveen at Amsterdam in 1709, 12mo; Bernhold also published a new edition at Lubec in 1791, 8vo.

with that department of the household[1]; as the Olearium, where oil was kept in vast Dolia, vessels of baked clay[2]; and the Horreum, or storehouse for articles of winter provision. The cellars, of great extent, contained immense quantities of liquors[3]. The Cellæ Vinariæ were usually placed towards the north,—an aspect

[1] Servius observes upon a passage in Virgil, *Æn.* I. 726. III. 353, that the Culina, or kitchen, was in the Atrium, whence he infers that the term was derived; because on that account it was *atrum*, black, from the smoke.—*Wilkins's Vitruvius*, p. 245. Another and perhaps better derivation is given of the Atrium at page 21, *ante*, on the authority of Dr. Valpy.

[2] The inhabitants of Italy were formerly more attentive to the mode of gathering the olives than at present. Columella, lib. xiii. cap. 9, explains both the method of gathering the olives and of making the oil. A description given by Cato of the oil-presses used in his time, has been ingeniously explained in a treatise, "De Torculario Catonis Vasis quadrinis," published at Göttingen in 1764; and it is supposed they were of the same kind as those found in the ruins of Stabia. The last machine has been improved, and is used at present; an engraving of the press is given in the Travels of M. de Salis, translated by Aufrere, 8vo, 1795.

[3] No less than ten thousand casks of Arvisian wine were found in the cellars of Hortensius, the celebrated orator, after his death.

preferred, as not subject to the rays of the sun: from this spot all sewers, dungyards, &c. were carefully removed; and refinement was carried to the remarkable extent of perfuming the cellar for the purpose of giving the wine a superior smell, being that sense from which every viand, solid and liquid, derives what is emphatically called its flavour[1]. The form and size of the vessels were also diligently studied, and Amphoræ which bulged out too much were rigorously proscribed.

Many Amphoræ have been found at Pompeii, some of them marked with inscriptions in paint, as HERCVLANENSES. NONIO. &c. The Romans, it is well known, recorded the age of their wine by the name of the consul for the year. Juvenal[2] speaks of

[1] Pliny, *Nat. Hist.* lib. xiv. cap. 21.

[2] Satire 5. Badham's Translation. The personal attention paid to the vineyard may be learnt from one of Pliny's letters, in which he says: "I am at present employed in gathering my vintage, which although small is more plentiful than I expected; but may I venture to say I am employed in my vintage? when I only now and then gather a grape,

..... the produce of some vintage rare,
When rough and bearded consuls fill'd the chair.

Above the cellars were granaries, likewise receiving light from the north, an exposure to the sun being apt to breed insects destructive to the grain[1].

Behind the kitchen, and facing the south, stood another very essential building, the Pistrinum, or bakehouse, which from its liability to take fire was quite insulated, and was separated from all other parts of the house by a Mesaulon, or small court[2].

visit my wine-press, taste my new wine out of the vessels, and interrupt my domestics, whom I brought from Rome to preside over my rural affairs." Book ix. Epist. 20. The goat, usually carved or engraved on drinking-cups, was the great enemy to vines, and the sacrifice of the animal to Bacchus was made in allusion to it as a vine-destroyer.

[1] Vitruvius, lib. vi. cap. 9.

[2] Details of the oven, &c. are given in Mazois' *Ruines de Pompeii*, tom. ii. Pliny enumerates four sorts of bread: Ostrearii, or loaves baked with oysters; Artolagani, *pancakes*, a species of cakes; Speustici, *hasty bread*, so named from the rapid mode of preparation; and Artopticii, loaves baked in ovens, which derived their name from the furnace. Lib. xviii. cap. 11. The Romans had also a great variety of

The Solarium and Scalæ.

Stairs leading to apartments on the first and second stories of Roman mansions were distributed in different parts of the house as necessity required. There never existed any principal staircase, because all the chief public and private rooms were disposed on the ground floor[1]. Vitruvius is altogether silent upon the

cakes, each of which, says Arbuthnot, might make a subject of dissertation for an antiquary:—*Tables of Ancient Coins*, p. 136. Rome was generally well provided with corn by the care of the magistrates, and it was often given to the public, or sold at a very moderate price. The Curatores Annonæ distributed small tickets of wood or lead, which were intended as a receipt for a specific portion of grain. These granary tokens were a frequent largess from the Emperors, and some of the Tesseræ are preserved in the Museum at Portici.

[1] It was not till towards the middle of Elizabeth's reign that staircases formed prominent features in English buildings: before that time they were generally placed in small towers; the steps of solid oak winding round a large newel; the hand-rail wrought in the material of the wall and recessed. These staircases were called turnpikes; the remains of one may be seen at Eastbury in Essex, an untouched model of a Tudor house.—*Hunt's Tudor Architecture*, p. 27.

use to which the apartments on the upper floor were destined. It is generally allowed that they were almost wholly appropriated to sleeping-rooms and store-chambers. He mentions staircases, but does not point out their situations[1]. The Roman Scalæ were generally of wood, and were not all equally convenient. It has been observed in the course of the discoveries at Pompeii, at Herculaneum, and particularly in the remains of the Temple of Serapis at Puzzuoli, that the first steps were made of stone; the others being of wood was one of the causes of the many destructive fires in the city of Rome[2]. The stairs found at Pompeii are of the most inconvenient and hazardous steepness.

[1] Wilkins's Vitruvius, p. 246, dissertation On the Plan of a Roman House, plate 2.

[2] Gibbon records from Tacitus a memorable conflagration, the guilt or misfortune of Nero's reign, which continued, though with unequal fury, either six or nine days. Innumerable buildings supplied perpetual fuel for the flames; and when they ceased, four only of the fourteen regions of the city were left entire; these were totally destroyed, and more were deformed by the relics of smoking and lacerated edifices.—Chap. lxxi.

A staircase in a Roman mansion led to the Solarium, a terrace on the top of the house, where towards evening the family generally assembled, to enjoy the perfume of the flowers and the freshness of the breeze, as well as to admire the beauty of the prospect,—Rome from all elevated points, but especially from the Capitol, the Pincian Hill, and Mount Janiculum, presenting a most imposing appearance[1].

In the earlier periods of Roman history the practice of raising a terrace on the buildings was certainly not in use; the walls were then weak, and the houses consequently low, capable only of bearing the weight of their roofs: but as soon as they began to build walls of hewn stone, the architects gave greater height to the mansions, and surmounted them with a terrace[2]. Very great care was necessarily re-

[1] Williams's *Italy*, vol. i. p. 292. Three fourths of ancient Rome are now occupied by ruins and vineyards. This desert portion, which includes five of the seven hills, is nearest to the Neapolitan road.

[2] Vitruvius, lib. ii. cap. 8; and Pliny, *Nat. Hist.* lib. xxxv. cap. 14.

quired in the formation of this flat roof, particularly in the selection of timber for the purpose: over the framed work, on a bed of plaster, was arranged the pavement, either of brick, marble, or mosaic, which constituted the floor. Deep cases filled with earth were then placed upon the walls, containing curious shrubs, flowers desirable for beauty of form or colours, and young vines which being tastefully entwined formed agreeable bowers, presenting amidst the luxuriance of foliage all the sweetness of perfume derived from the variety of the plants. The trellis-work which shaded these lofty terraces was termed Pergula; and as repasts were occasionally served in the arbours, Cœnaculum was a name sometimes given to this spot; but the more general appellation was the Solarium, as it was exposed to the air and sun[1].

[1] The Solarium was also an arrangement of the monastery. The abbot of Easby is represented to have had a pleasant garden open to the morning sun, with a beautiful Solarium highly adorned in the north-eastern angle of it.—*Whitaker's Richmondshire.*

Spacious aviaries of foreign birds were here collected, and basins ornamented with fountains supplied water for the plants, which was raised to its height by means of pneumatic pumps[1]. After having served to embellish the garden on the terrace, the water flowed into reservoirs to be used in case of fire.

The Hortus and Viridarium.

A Garden, in its primitive sense, once constituted the whole domain of a citizen. The ancient kings of Rome, according to history, even took pleasure in cultivating their gardens themselves; but in the time of the Emperors the term Hortus implied a large extent of ground; and the gardens, after the great access of riches to the city, especially in the reign of Augustus, no longer consisted of enclosures ornamented only with a few useful trees and producing merely vegetables for the kitchen. The more opulent Roman citizens then re-

[1] Vitruvius, lib. x. cap. 12; and Pliny, *Nat. Hist.* lib. vii. cap. 37.

quired pleasure-grounds rivalling the celebrated gardens of the Hesperides, of Alcinous, or of Adonis[1];

Which one day bloom'd, and fruitful were the next.

At the garden gates were always placed statues of the tutelar deities,—a sure means, according to popular belief, of preserving the pleasure-grounds from depredation. The gates opened upon a parterre, the walks of which were bordered with box and picea, a species of yew[2]: further on were lawns of verdant turf bounded by hedges of evergreens, clipped with all the ingenuity of the Topiarii, into forms of animals, and sometimes into letters which displayed the gardener's name, or that of the owner of

[1] Pliny's *Natural History*, lib. xix. cap. 4.

[2] Pliny's *Natural History*, lib. xvi. cap. 10. Marcus Terentius Varro, the friend of Cicero, wrote a treatise *De Re Rustica*, of which Virgil is known to have made use in his Georgics. It contains not only a notice of the state of agriculture, but describes the method of laying-out gardens, and providing luxuries for the table. A translation of this work was published by the Rev. T. Owen, of Queen's College, Oxford, in 1800. 8vo.

the grounds[1]. Here was a large basin to receive certain streams, which being brought from the hills by a serpentine channel meandered through the green turf. Every kind of flower was planted round the borders of this basin, but more especially those flowers and shrubs were cultivated of which wreaths and chaplets were composed, agreeably to ancient practice[2].

> Greece, in four games thy martial youth were train'd;
> For Heroes two, and two for Gods ordain'd:
> Jove bade the olive round his victor wave;
> Phœbus to his, an apple garland gave;
> The pine Palæmon; nor with less renown
> Archemorus conferr'd the parsley crown[3].

[1] See Pliny's description of his Villa Tusculana, supposed to have been on the banks of the Tiber, according to a map of Tuscany by Ortelius of Antwerp; but time has destroyed all remains. The letter to Apollinaris is extremely minute in detail of the beauties of this estate: lib. v. epist. 6. This fashion of forming various figures in hedges was once prevalent in England; and the motto of the Garter and other devices cut in box were once to be seen in the gardens of New College, Oxford.

[2] Pliny's *Natural History*, lib. xxi. cap. 1.

[3] Addison's translation of Ausonius, in *Dialog on Medals*,

Grass plots enamelled with violets shed around their fragrance, and a variety of plants, including the rose and the lily, were arranged in beds enclosed by narrow walks, by means of which they were approached and watered when necessary. Beyond the basin of water was a pavilion called "The Delight[1]," which was approached by an avenue of trees cut very short so as not entirely to conceal the view of the pleasure-ground.

A most important part of a Roman garden when laid out on a grand scale was the Hippodrome, or Deambulatory,—a covered road surrounded by plane-trees, bound with creeping ivy and wild vines ranging from branch to branch, which clinging to their trunks con-

p. 130. Horace prefers the parsley, which always preserves its verdure, to the short-lived lily :

> Let fading lilies and the rose
> Their beauty and their smell disclose :
> Let long-lived parsley grace the feast,
> And gently cool the heated guest.
>
> Lib. i. Ode 36. *Creech's Translation.*

[1] See Pliny's *Letters,* lib. ii. epist. 17.

nected the trees together in the same manner that garlands were formed, or wreaths of laurel disposed for a festival. Juvenal, alluding to the splendid Hippodrome of Domitian, exclaims,

> In vain the long and stately colonnade
> Tires his sleek mules within its ample shade[1].

Pignorius, an antiquary of Padua, discovered the following inscription, which informed the deambulator when he had walked a mile in the garden:

IN . HOC . POMARIO . GESTATIONIS .
PER . CIRCVITVM . ITVM .
ET . REDITVM . QVINQVIENS . EFFICIT .
PASSVS . MILLE .[2]

That part of the garden devoted to exercise was also called Gestatio, and Ambulatio[3]. Another

[1] Badham's Translation.

[2] The Anglo-Saxon *mila*, our English mile, is derived from *mille passus*, the thousand Roman paces; and there is little doubt that they are one and the same measure.

[3] The Romans were fond of exercise as conducive to health, and had at their country seats a covered place in which they could either ride on horseback or be carried in

pavilion wholly of marble, had a green floor, which gave it the appearance of a natural grotto, and the openings being shaded with dense foliage, produced a gloomy effect within the apartment; round it were marble seats, and a water organ of simple and ingenious mechanism[1]. These hydraulic organs are still very common in the gardens of Italy, which are generally laid out in formal taste: the Aldobrandini Villa at Tivoli presents an existing illustration of the description of an ancient Roman garden, and abounds, like its prototype, with avenues, clipped hedges, basins, fountains, cascades, caverns, and a water organ; here a hundred tricks are played off by

a litter whenever the extremity of the weather prevented exercise abroad. This was called *Gestatio*, and resembled the Riding-house of the present day, being built up and closed on both sides, to avoid the sun in summer and the rain in winter. *Lord Orrery's Notes to Pliny's Epistles*, vol. i. p. 10. The gardens of the Villa Borghese, near Rome, contain a fine modern example of the Hippodrome.

[1] Pliny's *Letters*, lib. v. epist. 6; and Vitruvius, lib. x. cap. 13.

means of concealed streamlets suddenly sprinkling the visitors[1]. Statues of illustrious men were by no means an unusual ornament of the Roman gardens, as well as the marble Hemicycle or semicircular seat[2]. Exotics that remained exposed during the whole summer, were in winter preserved in green-houses framed with the Lapis specularis[3].

The Spheristerium and Aleatorium.

The Romans prepared themselves for dinner, or principal meal, by violent exercise, which was succeeded by the bath. The more luxurious, who did not partake of athletic exercises, played at Tennis in a court erected for the purpose[4], or at the Discus, resembling

[1] See also Tappen's Description of the Panfili Villa, p. 202; and Pont. Vill. p. 196.

[2] Mazois' *Ruines de Pompeii*, tom. i. plates 3, 7, 33 and 34.

[3] Pliny's *Natural History*, lib. xix. cap. 5; and Martial, lib. viii. epist. 14. 68.

[4] When the younger Pliny mentions his Spheristerium in epist. 6. lib. v. he represents it as having several cir-

Quoits, excepting that the latter is a game of skill, and the Discus was merely a trial of strength. Horace[1] lays down the rules of exercise:

Pursue the chase[2]; th' unmanag'd courser rein:
Or if the Roman war ill suit thy vein,
To Grecian revels form'd, at tennis play,
Or at the manly discus waste the day;
With vigour hurl it through the yielding air,
The sport shall make the labour less severe.

The aged and invalids amused themselves

cular divisions, in which different kinds of exercises were performed. Of these, the general and favorite amusement amongst the Greeks and Romans before they bathed, was the ball; there were four sorts of balls, the size and structure of which were not only different, but the manner and degree of exercise varied according to the age, strength and constitution of the players. The several names were the Follis, the Trigonalis, the Paganica and the Harpastum. The first is supposed to resemble the modern tennis, and the last the play of goff; the trigonalis derived its name from the triangular position of the players; and the paganica was so called because it was the common exercise of the villagers.

[1] Sat. 2. lib. ii.—*Francis.*

[2] Pliny, who was a sportsman rather by compliance than inclination, enumerates, amongst his rural expences, the

in an adjoining room called the Aleatorium, from *alea*, the term for dice; games of chance were also played with counters or calculi, and with black and white tesseræ[1].

The Balneum.

The word Balneum properly signifies a private bath. The Thermæ of the Romans were appropriated to the use of the public; and buildings of this description comprised not only libraries within their walls, but porticos, walks, and other places for exercise[2].

It was a custom of the Romans to bathe only before the principal meal, and few mansions of

venatoria instrumenta, the nets, spears &c. belonging to his hunting equipage, which it was necessary for a person of his rank to maintain.

[1] An account of the private sports and games of the Romans, is given in Arbuthnot's Tables, chap. 14, and in Kennet's *Antiquities*.

[2] Andrew Bacci, physician to Pope Sixtus V., in a treatise "De Thermis. Libri septem," published at Venice 1571, and again at Padua 1711, fol., has collected almost everything wanted on the subject. The first edition is rare, and the last has the addition of an eighth book.

a superior class were unprovided with bathing rooms situated in a remote part of the house, as found in the suburban villa discovered at Pompeii[1].

Across the peristyle, a moderate-sized court had in its centre a Baptisterium, or basin for taking the cold bath; this was surrounded by a colonnade, the outer walls of which were embellished with paintings of fruit-trees and fish-ponds, and the floor was paved with mosaic.

Adjoining this court was the Apodyterium, or Spoliatorium, a room to contain the clothes[2]; and near it also was the Frigidarium, a spacious hall containing a labrum for the advantage of cold bathing under cover when preferred. The Cella Frigidaria was so disposed that one part remained open, while the other contained a bath of semicircular form, termed

[1] See Mazois' *Ruines de Pompeii*, tom. ii.

[2] Pliny mentions that persons in general entered into the Apodyterium and consigned their garments to Caprarii, which were probably pegs so called from their likeness to goats' horns.

a Hemicycle, in the middle of which was placed the actual receptacle of the water, within a narrow enclosure protected by a low wall, or Pluteum.

The Hemicycle was ornamented with pilasters and niches containing statues: the surbase, of two steps, ran round this portion of the Cella, and was called the Schola, whence persons seated, without partaking of the bath, held philosophical discussions, or poets read their works aloud,—a circumstance mentioned by Horace[1]:

> Full many bards the public Forum choose
> Where to recite the labours of their muse;
> Or vaulted baths, that best preserve the sound,
> While sweetly floats the voice in echoes round.

Between the Schola and the enclosure of the bath was an open space, termed Alveus, which afforded access to the bathing-place. From the description given by Vitruvius, this passage could scarcely be more than four feet wide, which in fact would give it the appearance

[1] Lib. i. sat. 4.—*Francis.*

of a canal, whence it took its denomination Alveus; a disposition also indicated in paintings taken from the celebrated baths of Titus. To the bath, light was always admitted from above, so that the bathers cast no shadows[1]. It may also be mentioned, that ancient custom permitted the two sexes to bathe at the same time, until by an order of the Emperor Hadrian the practice was abolished[2].

The Tepidarium, or warm bath, contained

[1] Vitruvius, lib. vi. cap. 10.

[2] Antonius Musa, physician to the Emperor Augustus, prescribed the use of the cold bath to his imperial master, and by that means effected the cure of disorders with which Augustus had been previously afflicted, which made Musa a great favourite both with the emperor and with the people. The exercise of cold bathing then became so prevailing a fashion, that men of consular dignity strove to outvie one another in shivering and trembling in the coldest water and in the coldest weather. Seneca valued himself upon the title of *Psychroluta*, and boasted that he was able to dance in cold water on the first day of January. It is clear he thought this regimen the best method to harden his constitution and to prolong his life. When he was to die, he chose the warm bath with bleeding as most proper to procure an easy dissolution and a happy euthanasia.

two basins large enough to admit of swimming[1]; and was also furnished with a schola, not exclusively destined for the use of spectators, but was also occupied by the bathers, either for the purpose of wiping after the tepid bath, or to enjoy the temperate atmosphere after quitting the hot stove which adjoined it.

THE NATATIO,
or Swimming Bath, discovered at Pompeii[2].

The Caldarium or Sudatorium was circular, and surrounded by three steps entirely filled

[1] Pliny's *Letters*, lib. ii. epist. 17.

[2] See Sir William Gell's *Pompeiana*, second series.

with narrow niches, each containing a seat. The roof was made in form of an elongated cone, having an opening at the top, through which the steam arising from the hot water used in the Sudatorium escaped[1]. The Laconicum, or circular stove for heating this room, and the Sudatorium, are sometimes confounded together, but are easily to be distinguished by attending to the passage in Vitruvius, at the end of the chapter here quoted[2]. The Laconicum merely regulated the heat of the Sudatorium[3], a destination further proved

[1] Vitruvius, lib. vi. cap. 10, says, "The air is admitted through an aperture in the centre of the roof, whence a brazen shield is suspended by chains. The temperature of the sudatory is regulated by elevating or lowering the shield." There is a circular sudatorium at Pompeii,—see Mazois' *Ruines de Pompeii*, tom. ii.; and a painting found in the baths of Titus exhibits the circular form of the sudatory.

[2] "Here should be placed the vaulted *sudatorium* twice the length of its width, which should have at each extremity, on one end the *laconicum*, on the other end the hot bath."

[3] The use of the dry bath is said to have been prevalent amongst the Lacedæmonians, and the term is derived from Laconia, the country inhabited by that people.—*Wilkins*.

by paintings found in the Thermæ of Titus, on which the denomination of each object is inscribed.

Perfumes used after the bath, were deposited in the Elæotherium or Unctorium, and were contained in small alabaster vases, filled with scented oils, which in fact formed the basis of all perfume[1]. The finest and most fragrant ointment was brought from Syria, and was called Nardum. It was not only used after bathing, but sometimes at public entertainments,—a practice to which Horace alludes

[1] The oils of which the Romans made use after bathing, were more pure and valuable than those used before exercise; and the people were so extremely fond of these ointments, that the most popular gift any man could bestow, was a present of oil to the public baths. Stobæus, an ancient Greek author, relates that the servants of Archimedes were obliged, at bathing time, to take him by force from his library table, where he studied mathematical figures with such fixed attention, that he continued drawing diagrams with his fingers on his anointed body, while his servants were pouring ointments upon him, and preparing him for the bath.—*Lord Orrery's Essay on the Life of Pliny.*

in the ode to Quintius, 11th of his second book :

> While Assyrian essence sheds
> Liquid fragrance on our heads,
> While we lie with roses crown'd,
> Let the cheerful bowl go round.—*Francis.* [1]

The furnaces for heating the baths stood in the Hypocaustum, a place of some extent ; and being surmounted by several large vessels of

[1] With this particular sort of ointment,—called also *unguentum spicatum*, from the pointed leaves of the aromatic plant of which it was made,—Jesus Christ was anointed, in Bethany, in the house of Simon the leper, as he sat at meat. *St. Mark*, chap. xiv. verse 5. It had been kept in a box of alabaster ; which accords with Horace's invitation to Virgil ;—

> Virgil, 't is thine with noble youths to feast,
> Yet since the thirsty season calls for wine,
> Would you a cup of generous Bacchus taste,
> Bring you the odours, and a cask is thine.
> Thy little box of spikenard shall produce
> A mighty cask that in the cellar lies ;
> Big with large hopes shall flow th' inspiring juice,
> Powerful to soothe our griefs and raise our joys.
>
> *Francis*, ode 12, book 4.

bronze, by that means served to impart the requisite degree of heat to the water. The first vessel most distant from the furnace received the water from a general reservoir, and conveyed it either to the hot or cold baths, to modify the degree of temperature the bathers might require. The second, which only received a part of the heat of the furnace, supplied the Tepidarium. The third vessel stood immediately over the fire, and emptied itself into the adjoining Caldarium. Heated steam was circulated, by means of tubes concealed under the pavement and all round the room in the thickness of the wall, till it found a vent in the Laconicum[1].

The Romans had also their separate winter baths, divided, like the others, into hot and tepid, cold ones not being at that season required. All the adjoining corridors and dependent rooms were then properly warmed

[1] See the baths in the suburban villa of Pompeii, of which views will be found in Mazois' *Ruines de Pompeii*, vol. ii.

by heated tubes; and, like those attached to the summer baths, were adorned with pictures, statues, bronze lamps, and vessels of silver and of gilt earthenware. Seneca compares the baths of Scipio Africanus, at his villa of Liternum, with the magnificence of the public baths of the city of Rome, long before the stupendous Thermæ of Antoninus and Diocletian were erected[1]. Gibbon, the historian of Rome, writing of the public baths, affirms, on the authority of Olympiodorus, that those of Antoninus Caracalla contained above sixteen hundred seats of marble, and that more than three thousand were reckoned in the baths of Diocletian. The walls of the lofty apartments, according to his authority, were covered with curious mosaics, that imitated the art of the pencil in the elegance of design and the variety of colours: the Egyptian granite was beautifully encrusted with the precious green marble of Numidia. A perpetual stream of hot water

[1] Epist. 86.

was poured into capacious basins through many wide mouths of bright and massy silver, displaying a scene of pomp and luxury which might excite the envy of the kings of Asia[1]. Wilkins, in his translation of Vitruvius, says there is perhaps no instance remaining of Roman baths which will so well illustrate the description Vitruvius gives of them, as those at Baden in Germany; and his erudite work contains a plan copied from that by Rode in the Berlin edition of the same author. The baths described by Vitruvius were buildings of much less importance than the celebrated Thermæ of Domitian, Antoninus, and Diocletian, which contained not only apartments for bathing, but likewise Exhedræ, Xysta, and every other part of a Greek Palestra[2].

[1] *Decline and Fall of the Roman Empire,* chap. xxxi.

[2] *Civil Architecture of Vitruvius* p. 195. The description of the baths of Baden by Poggio in a letter to Niccoli, exhibits an interesting picture of a fashionable watering-place of the fifteenth century.—Shepherd's *Life of Poggio Bracciolini,* p. 67.

The Triclinium.

In summer the Romans had their principal meal between the eighth and ninth hour, and even then it generally broke in upon the night. In winter, the Cœna commenced about the tenth hour: but it is also well known that three meals were served in the course of the day. The first was the Jentaculum, or breakfast in its most literal signification, being only a piece of bread dipped in pure light wine; this precept was, however, sometimes neglected. Horace tells us, that

> Aufidius first, most injudicious, quaff'd
> Strong wine and honey for his morning draught.[1]

The second repast was the Prandium, a term generally translated dinner, although better expressed by the modern phrase luncheon; it was always very plain and moderate. The third was the Cœna, which resembled most

[1] Francis's Translation, sat. 4. lib. 2.

the dinner of the present time, as it never commenced until the business and pleasures of the morning were over[1]. The time at Rome being counted from sunrise, the sixth hour fell at noon, and the twelfth ended at sunset. The want of time-pieces was supplied in every considerable mansion by a slave, whose express business it was to observe the time of the day, and to give public notice of the hour[2].

The Clepsydra, by which the Romans also measured their time, was a contrivance like the hour-glass, once in common use in this

[1] There are indeed two other meals mentioned, the Merenda and Comessatio; the first of which was a collation served between the time of the prandium and cœna occasionally, to satisfy hunger; and the latter a jovial supper, held after the cœna, where drinking was not unfrequently promoted by every species of wit and merriment, and which sometimes ended in intemperance and riot.

[2] Minute Jacks, in Shakspeare's *Timon of Athens*, have been supposed to mean the same thing:

> Cap and knee slaves, vapours, and minute Jacks.
>
> *Timon*, Act iii. scene 6.

country; with this difference, that water dropped through the clepsydra instead of sand[1]. The useful invention of clocks worked by wheels is attributed to Boethius, a learned senator of Rome in the reign of Theodoric king of Italy, A.D. 510. Two curious mechanical time-keepers are particularly described by his biographer[2]. One pointed out the sun's diurnal and annual motion in the ecliptic upon a move-

[1] There were, it appears, several sorts of clepsydræ for the regulation of time. Towards the conclusion of the sixth century from the building of the city of Rome, B. C. 159, a public water-clock was set up in the Forum by Scipio Nasica, which marked the hours of the day, twelve in number, but, according to the season, of unequal lengths. Sun-dials had been introduced from Lower Italy nearly one hundred and fifty years before, by L. Papirius Cursor. In the year 1815, a very ancient sun-dial was discovered upon the Appian Way near Rome: it was cut upon marble, and exhibited the names of the quarters of the heavens in Greek. The dial was exactly calculated for the latitude of Rome, and from circumstances it was supposed to have been the very discus belonging to Herodes Atticus, and described by the architect Vitruvius.—See the account in the *Gentleman's Magazine* for 1815.

[2] Le Clerc, *Biblioth. Choisie.*

able sphere, and the other indicated the hours of the day by the expedient of water dropping out of one vessel into another[1].

Cardan, an Italian philosopher, ranked the architect Vitruvius amongst twelve persons who, in his estimation, excelled all others in genius, and would not have scrupled to have placed him first in the series if he had delivered nothing but his own discoveries[2]. Vitruvius himself says that he had been carefully instructed in the whole circle of arts and sciences; and so exalted an idea did he entertain of his profession, that he insists no man can be an accomplished architect without some knowledge and skill in every one of the sciences: a whole chapter of his fifth book is devoted to a

[1] A clock that strikes the hour, and derives its name from the German *Cloca*, a bell, was unknown in Europe till the twelfth century.

[2] *De Subtilitate*, lib. xvi. The twelve persons were Euclid, Archimedes, Apollonius Pergæus, Aristotle, Archytas of Tarentum, Vitruvius, Achindus, Mahomet Ibn Moses the inventor of algebra, Duns Scotus, John Suisset surnamed the Calculator, Galen, and Heber of Spain.

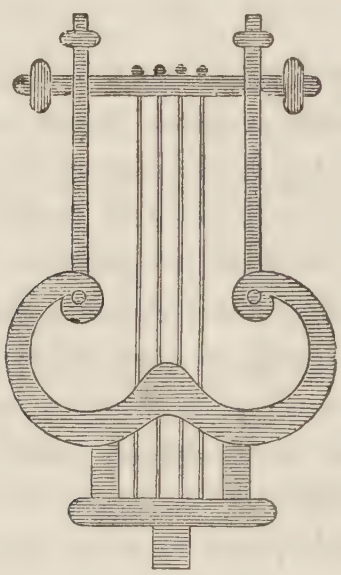
treatise on harmony according to the doctrine of Aristoxenus[1].

In the rules which this celebrated architect has prescribed for the construction of the Triclinium, or dining-room, the length of the room is described as occupying twice its breadth, and is directed to be divided into two parts; the upper end destined for the table and couches for the guests, while the lower part

[1] *De Architectura,* lib. v. cap. 4.—Aristoxenus, the most ancient author on music whose works are known, studied under Aristotle in the fourth century B. C. His Harmonics were first published together with those of Ptolemy; and a Latin version of both by Gogavius at Venice in 1562. "Aristoxeni Harmonicorum Elementorum Libri III." together with the Works of seven other Greek authors on music, were afterwards printed with a Latin version by the learned Meibomius at the Elzevir press at Amsterdam in 1652, and dedicated to Christina Queen of Sweden. This is a very celebrated critical work, in which all subsequent authors on ancient music place implicit faith. It is from these commentaries, says Dr. Burney, that we are able to decipher the musical characters used by the Greeks in their notation, which had, by the negligence of the transcribers of ancient MSS., been previously altered and corrupted.

was to remain open for the service of the attendants and for the exhibition of interludes, which formed an essential part of every grand entertainment.

The Ionian dance and the charms of poetry were introduced during dinner by way of soothing the mind. The odes recited were accompanied by the lyre, the attribute of Apollo and the Muses.



From Pompeii.

The odes were divided into stanzas, or strophes; the dancers turning to the left or

right at the termination of the measure. It surely cannot be difficult to conceive that this music, with all its simplicity, by its strict unison with poetry might operate more powerfully in public exhibitions than the artificial melody of modern times.

The noblest kind of ode sung at the banquet is indicated by the instruction given by Penelope to the Bard:

> Phemius, let acts of gods and heroes old,
> What ancient bards in hall and bow'r have told,
> Attemper'd to the lyre, your voice employ;
> Such the pleas'd ear will drink with silent joy[1].

[1] Pope's Translation of the Odyssey, book 1.

There were three sorts of musical instruments, according to Cassiodorus (*Op.* ii. p. 507), called Percussionalia, Tensibilia, and Inflatila. The percussionalia were silver or brazen disks, which when struck with some force, yielded a sweet ringing. The tensibilia were cords tied with art, which, on being struck with a plectrum, soothed the ear with a delightful sound; as the various kinds of cytharæ. The inflatila were wind instruments, as tubæ, calami, organa, panduria, &c.

A particular Triclinium, or dining-room[1], was used during the summer season; and there were other rooms equally appropriated to autumn, spring, and winter. The enhancement of gratification was diligently studied by varying the apartments at each successive period of the year; and the several arrangements belonging to each were so carefully ordained, that every triclinium had a number of tables of different kinds[2], and each table its particular dishes, vessels, and attendants[3]. To order a dinner, was an office which required the exercise of judicious propriety. Horace says,

[1] Triclinium is a word derived from the Greek, and literally signifies three beds or couches; but it is also applied to the apartment containing the couches upon which the Romans were accustomed to recline at their meals. *Pitiscus, Lexicon Antiq. Rom.*

[2] The Roman tables were circular; and inlaid marble tables, particularly with the beautiful green marble of Tænarus, were highly prized.

[3] Vitruvius, lib. vi. cap. 7; and Martial, lib. vii. epig. 48.

If not exact and elegant of taste,
Let none presume to understand a feast[1].

The entertainment consisted of three courses; and as apples were always brought up in the last course, so were eggs in the first, whence the common sentence, "Ab ovo usque ad mala," From the egg to the apple; or, From the beginning to the end of the feast.

The first course, called Antecœna, or Gustatio, consisted of eggs and different kinds of shell-fish:

Eggs, large and white, they bring us every day
Warm from the recent nest of twisted hay[2].

At the Cœna, or second course, were served the choicest dainties, amongst which the peacock, a bird of high culinary consequence, was essential[3]. The principal dish, or Caput Cœnæ, was never suffered to be carried from table untasted.

[1] Lib. ii. sat. 4. Francis's Translation.

[2] Juvenal, sat. 11. Badham's Translation.

[3] Cicero pleasantly says, he had the boldness to invite Hirtius to dine with him, even without a peacock.

The third course, or Mensa Pomorum, was the dessert, a service of apples and the various sorts of fruit in season. Juvenal promises his friend, that

> Apples, which with Picenum's might compare,
> Shall meet the Signian and the Syrian pear[1].

Although table-cloths were not used, it appears that every guest was provided with a napkin: the description of the feast of Nasidienus, in the eighth satire of the second book of Horace, notices it;

> Varius from laughing scarcely could refrain,
> But put the napkin to his mouth in vain.

Another instance of manners may be mentioned on the authority of Silius Italicus, a poet in the reign of Vespasian: whenever the Romans lay down to table, the gods were constantly addressed in prayer:

> Nor touch'd the meat, nor tasted was the wine,
> Till every guest implor'd the pow'rs divine.

This at least, says the Earl of Orrery, was the conduct of a Roman entertainment when ma-

[1] Sat. 11. Badham.

naged with order; and no other is to be found in the writings of Pliny, whose morals were too delicate to admit of intemperance[1].

The Carver, Structor, or Scissor, was a servant whose express duty it was to dismember the articles of the repast: another, or perhaps the same, was employed to set it out in order. Juvenal, in his fifth satire, which is particularly descriptive of a Roman dinner, says:

> Behold the carver, who with rare grimace
> And pompous air, capers from place to place,
> The meats arranging at the master's call,
> And with a rapid knife dismemb'ring all;
> For 't is no light affair, believe me, how
> Hare, fowl or pheasant are dissected now[2].

The art of carving meat was taught on wooden models, a circumstance to which the same author alludes in his eleventh satire, where Trypherus, a celebrated cook and perfect master of his profession, is mentioned,

[1] *Pliny's Epistles*, vol. i. page 57. Lord Orrery's Translation.

[2] Badham's Translation.

Whose pupils, with blunt knife and pompous air,
Slice down the wooded boar, the kid, the hare;
His matchless art the oryx and gazelle
And huge flamingo, oft dismember'd, tell,
While through the clattering feast he goes his rounds,
And the elm banquet through Suburra[1] sounds.[2]

The dining-halls of Lucullus, a Roman celebrated for his love of splendour, were distinguished by the different names of the gods; and it is a well-known circumstance in his biography, that when Cicero and Pompey attempted to surprise him by an unexpected visit, they were perfectly astonished at the extreme costliness of a feast which had been speedily prepared for them upon the simple announcement of Lucullus that he would dine in the Hall of Apollo[3]. Asarotos Œcus, or the unswept room, was a name once given to a triclinium, on account of the singularity of the

[1] One of the streets of Rome.

[2] Dr. Badham has here very happily expressed the sense of the original, although the particular items of the Roman bill of fare were most untractable for a translator.

[3] Plutarch's Life of Lucullus.

design of the mosaic pavement, which by the caprice of the artist was made to represent all kinds of fragments of a feast, carelessly disposed, as if they had actually fallen from the tables, and conveying an idea that the floor of the room had not been swept since the last repast[1].

Around the upper part of the dining-room, to a certain height, the walls were hung with rich drapery: it was this kind of hanging, which by its fall, it will be remembered, disturbed the feast of Nasidienus, described by Horace[2]. The embellishment of the remaining part of the room had an air of considerable grandeur, being at the same time of a character perfectly suitable to the use and peculiar destination of the apartment. Chaplets and wreaths surrounded by ivy and vine branches divided the walls into compartments, bordered with every variety of fanciful ornament. In the

[1] Pliny's *Natural History*, lib. xxxvi. cap. 25.

[2] Lib. ii. sat. 8.;—a description of a miser acting extravagance.

centre of each panel or large square division of the walls of the room, were exquisitely painted the graceful figures of young Fauns and Bacchantic females bearing thyrsi, vases, cups, and all the accompaniments of elegant festivity[1]. The deep frieze above the columns was divided into pictures, each of them surmounted by one of the signs of the zodiac, and representing the viands most esteemed in the particular month indicated by the sign. Under Sagittarius were painted prawns, shell-fish, and birds of passage; beneath Capricornus, lobsters, sea-fish, the wild boar and game; below Aquarius, ducks, plovers, pigeons and water-rails, &c. &c. In a triclinium placed beneath a trellis-work, at Pompeii, a frieze was discovered the decorations of which were composed of all sorts of eatables[2].

The couches of the dining-room were called

[1] Pittura d' Ercolano and the Pompeiana contain engravings of very many examples of these beautiful figures.

[2] Now scarcely discernible. See the house of Acteon, in Mazois' *Ruines de Pompeii*.

Triclinaria, to distinguish them from the Cubicularia used for sleeping on, and were made of bronze inlaid with ornaments of pure gold and silver: the tortoise-shell was also employed in the manufacture of these sumptuous seats of repose. Upon the enriched frames of the couches were spread mattresses of Gaulish wool, and cushions stuffed with feathers and covered with embroidery of variegated flowers in gold and silver thread, chiefly manufactured at Babylon.

The Triclinaria, as their name implies, originally accommodated three persons on each, and in the dining-room all the couches were of the same form and decoration. The ladies used the same mode of reclining at table as the men. Suetonius relates that at an entertainment given by Caligula, the emperor placed all his sisters, one by one, below himself, the empress his wife lying above him[1].

[1] After the round citron tables became fashionable, the triclinia were changed for a stibadium, one single large couch in the shape of a crescent, or of the Grecian sigma, whence it sometimes borrowed its name. These couches

The size of the table, as well as of the couches, was proportioned to the number of guests, and incredible luxury was exhibited in these articles of furniture, although in the earlier periods of history the Romans were deemed frugal. Juvenal exclaims,

> Those times, those simple times, no tables knew,
> Save of the wood which our own forests grew;
> If some old chestnut, which the blast had borne
> For many an age, from the hill's side was torn,
> That tree supplied, hewn from its ample stem,
> A table, unadorn'd, but priz'd by them[1].

In the remote times of the republic, there was so little even of silver in the city of Rome, that the senators mutually lent their plate whenever they gave an entertainment. "The Romans, it appears, live upon a very familiar footing together," once said the ambassadors from Carthage; "we have been treated at all the great tables in Rome, and everywhere

also were named from the number of guests that they held, as the hexaclinon for six persons, the heptaclinon for seven, &c.—Kennet's *Roman Antiquities*.

[1] Badham's Translation. Sat. 11.

served upon the same silver[1]." But from the time that Scipio Africanus brought the spoils of Carthage and Numantia to the city, and after Lucius Scipio brought to Rome the treasures of Antiochus the Great, more gold and silver was to be seen on the table and in the dining-room of a patrician than formerly could have been collected throughout the whole republic.

The Romans then strove to surpass one another in the beauty and elegance of the several pieces which composed a service of plate: the manufactures of superior taste or articles of *virtu* came into request, and at length the works of Acagras and Mys, both celebrated artisans in silver, were purchased at an enormous price, their names being sufficient to denote the superiority of the workmanship[2]. Licinius Crassus, the celebrated

[1] Pliny's *Natural History,* lib. xiii. cap. 2.

[2] Mys had been employed to represent the battle of the Centaurs and Lapithæ on a shield belonging to the statue of Minerva sculptured by Phidias.

orator, is recorded to have had in his possession silver vessels which cost him no less than a hundred and sixty-six crowns the pound, and a pair of beakers, for which he had paid above four thousand crowns, wrought by Mentor, an artificer who excelled in engraving flowers. At a later period two vases with figures in relievo, the workmanship of Zopirus, were sold for about five thousand crowns. In the amplitude of the vessels their taste was also shown; Drusillanus Rotundus, one of the retainers of the Emperor Claudius, ordered an immense dish to be cast for his use, which weighed five hundred pounds, and eight smaller ones of fifty pounds each: for the express manufacture of these expensive articles a workshop was erected.

Cups and other vessels, when made of Corinthian brass and executed by old masters of repute in their trade, were estimated at a higher rate than even gold. The collectors of these precious works of art became so refined in their taste as to affect to be able to distinguish readily

the age and genuineness of rare pieces, as well as the particular hand of the artisan whose workmanship they were professed to be[1].

The passion of the Romans for cut stones, cups of onyx with figures in relief, &c., was carried to the same height of extravagance as the other branches of their prodigious luxury. "We must have golden couches and furniture of precious stones," says the stoic philosopher Seneca[2], "to distinguish ourselves from the common herd." Amongst the most valuable description of drinking cups were those composed of a kind of murrhina, which are said[3] to have been porcelain from China or Japan[4]. That these cups were brought by the Romans from the remote parts of the East, Pliny him-

[1] Pliny's *Natural History*, lib. xxxiv. cap. 2.

[2] Epist. 110. Seneca's houses are acknowledged to have been the most magnificent in Rome.

[3] *Pliniani Exercitationes in Caii Julii Solini Polyhist.* &c., p. 114. See also Mariette, *Recueil des Pierres grav. du Cab. du Roi*, p. 218 et seq.

[4] The term porcelain is modern, and derived from the Portuguese *porcelana*, a cup. The manufactory at Etruria

self relates, and that the murrhinæ excelled gold in value, is also beyond a doubt.

The state of Rome under the Emperors presented a powerful contrast to the primitive times when even men of rank ate off dishes of Campanian pottery; in times when the consul Ælius Catus rejected a present of a service of silver plate from the ambassadors of Ætolia, who found him at his dinner with dishes of iron on the table[1].

Every Roman, even in later times, was not possessed of that refined taste which Cicero considered requisite to the character of a nobleman. In his celebrated invective against Piso, who was of illustrious ancestry, he vehe-

in Staffordshire, established by the late Josiah Wedgwood, has made many of the forms of the ancient vases familiar in modern times. It produced a fac-simile of the Barberini Vase, and beautiful imitations of the vase found in the ruins of Hadrian's villa at Tivoli. The original of the former is in the British Museum, and that of the latter at Warwick Castle.

[1] See Arbuthnot's Tables, chap. xiii., a part of the book entirely devoted to an estimation of the plate and jewellery of the Romans.

mently denounces his domestic establishment as not becoming a man of spirit and a gentleman. Cicero continues his reproaches by a circumstantial detail of his ordinary manner of living. "There is nothing splendid about him, nothing elegant, nothing fine; there is not a piece of chased plate in his house: his dishes are of the largest size, and that he may not seem to slight his countrymen, they are Placentine ware; his table is covered not with delicate dishes, but with plenty of salt meat: the servants who wait upon him are all shabby, and some of them old; one person is employed both as cook and porter: there is not a baker in his house, nor a cellar in it: his bread and his wine are bought at the shop and the tavern: his guests are crowded together, five, and sometimes more, on one of his little couches, while he has one wholly to himself; they drink as long as he serves them from the upper couch, and when he hears the cock crow, he immediately orders the table to be removed[1]."

[1] Duncan's *Cicero*, vol. ii. p. 125. This oration was made in the second consulship of Pompey and Crassus.

Gibbon relates that a description of the city of Rome which was composed in the Theodosian age, enumerates one thousand seven hundred and eighty houses, the residences of wealthy and honourable citizens. Each palace, continues the historian, was equal to a city, since it included within its own precincts everything which could be subservient either to use or luxury,—hippodromes, temples, fountains[1], baths, porticos, shady groves and aviaries[2].

The estates of the Roman senators at this period were not confined to the limits of Italy; their possessions extended far beyond

[1] Lord Orford, who was arbiter of the public taste in the age in which he lived, considered a fountain in the court-yard of a great house as a proper accompaniment to architecture and as a work of grandeur in itself. Fountains and cypresses, he says, particularly become buildings. They are common at this day in the neighbourhood of Rome, where

> Each gushing fount a marble cistern fills
> Whose polished bed receives the falling rills.

[2] Gibbon's *Rome*, chap. xxxi. This elegant author writes on the authority of Nardini the antiquary and Claudian the poet.

the Ionian and Ægean Seas to the most distant provinces. Several of the richest Romans received from their estates an annual income of four thousand pounds of gold, above 160,000*l.* sterling, without computing the stated provision of corn and wine, which, had they been sold, might have equalled in value one third of the money. Compared to this wealth an ordinary revenue of one thousand or fifteen hundred pounds of gold might be considered as no more than adequate to the dignity of the senatorial rank, which required many expences of a public and ostentatious kind[1].

A Roman senator travelled with the same pomp that attended the earlier English monarchs[2]; in a journey into the country, the

[1] Gibbon's *Rome*, chap. xxxi. This curious account of Rome in the reign of Honorius is found in a fragment of the historian Olympiodorus. Several examples are recorded at this degenerate period of nobles who celebrated the year of their pretorship by a festival which lasted seven days, and cost above 100,000*l.* sterling.

[2] It was the custom of the sovereigns of England, until the middle of the seventeenth century, to devote the summer

whole body of his household marched with him, and, like the advanced guard and rear of an army, were marshalled by a domestic who bore a rod as an ensign of authority, and who arranged the numerous train of slaves and attendants. The baggage and wardrobe moved in the front, followed by the cooks and inferior officers employed in the service of the kitchen and of the table. The main body was composed of a promiscuous crowd of servants, encreased by the concourse of dependants, and the rear was closed by the favorite band of eunuchs distributed according to the order of seniority[1].

The extreme magnificence of one Roman mansion gave rise to a proverbial expression in-

months to progresses through different counties. But these journeys produced considerable inconvenience to the farmers, who were not only compelled to furnish provisions to the purveyors, but were withdrawn from the labours of the harvest to aid with their horses and wagons in the frequent removals of the Court and of the multitude which accompanied it.—*Lingard's History*, vol. v. p. 136.

[1] Gibbon's *Rome*, chap. xxxi., whose authority for circumstances relative to the journeys of the Romans is Seneca,

dicative of opulence and splendour. *The marbles of the Anician palace*, was used to designate the pre-eminence of the Anician line amongst the senators of Rome[1]. Architecture, having attained in the reign of Augustus the utmost summit of perfection of which it seemed capable, was at this time in its decline. The architects of the reign of Constantine and the subsequent era, being deficient in knowledge of the principles of the science, found it more

[1] Epist. cxxiii. The English Court when moving on a progress was formerly attended by three orders of harbingers who had the distribution of lodgings;—a knight harbinger provided for the accommodation of the king and members of the Royal family; a gentleman harbinger for the great officers of the Court; and a yeoman harbinger for the rest of the retinue. The offices of gentleman and yeoman harbinger were not abolished till 1782.

[1] One hundred and sixty-eight years before the Christian era this family was ennobled by the pretorship of Anicius, who gloriously terminated the Illyrian war by the conquest of the nation and the captivity of their king. From the reign of Diocletian to the final extinction of the Western Empire, the Anician name shone with a lustre which was not eclipsed in the public estimation by the majesty of the imperial purple.—*Gibbon's Rome*, chap. xxxi.

easy to employ splendour of decoration than a nice adjustment of forms and proportions[1].

Architecture as it existed during the Augustan age, and immediately before that period, is usually distinguished by the term antique; but after the commencement of the fourth century, the prevailing style, by licentious modifications, had begun to exhibit marks of diminished grandeur[2]. The domestic architecture

[1] Vasari says that the ruin of the arts was accomplished by Constantine's removal of the seat of the empire from Rome to Byzantium, because he carried with him into Greece not only all the best sculptors and other artificers of that age whom he could procure, but also an infinity of statues and other ornaments of the most exquisite workmanship.—Vol. i. p. 215.

[2] Critics in the Grecian orders remark that the triumphal arch of Severus is less perfect than that of Titus, and that the monument of Constantine's triumph over Maxentius is charged with columns, statues and other ornaments purloined from the arch of Trajan and irregularly placed.—*Dr. Milner's Treatise on Ecclesiastical Architecture*, p. 12. Holdsworth says, the three most celebrated triumphal arches in Italy are all either Trajan's or ornamented from Trajan's, and alludes to those at Ancona and Benevento, as well as to that of Constantine at Rome.—*Spence's Anecdotes*, p. 257.

of the middle ages, says Hallam, did not attain any perfection even in Italy, where, from the size of her cities and social refinements of her inhabitants, greater elegance and splendour in building were justly to be expected[1].

The three Grecian orders, as they are generally called, the Doric, the Ionic, and the Corinthian,—styles which constitute the beauty and magnificence of classical architecture,—are defined by the columns and entablature, and received their distinctive appellations long after their original invention.

There are no examples of the Greek Doric at Rome; this style was never deemed proper for domestic architecture, in which the Tuscan, a Roman invention, appears to have superseded it. Of the latter it is exceedingly difficult to collect anything ancient; excepting the simple form of the capital and base of the column, no ancient entablature exists[2]. In antique

[1] *State of Europe during the Middle Ages*, vol. iii. p. 424.

[2] Forsyth, one of the best of modern authorities, says, "The Doric appears at Rome in very few monuments, and

examples the Doric column is without a base, and the entablature is always more massive than that of the other orders, the strength of the column preparing it for a greater burthen. The Pæstan Doric, of high antiquity, differs from that of the Parthenon; each has its admirers, and both are acknowledged to be admirably adapted to their respective situations[1].

so Latinized that we lose the original order; and of the order called Tuscan, nothing is to be found in these nor I believe in any ruins. The total disappearance of this order I would impute to its own rules. In Tuscan edifices the inter-columniations were so wide, that wood became necessary to form the architrave, and a mixture of brick rendered the whole fabric more destructible."—*Remarks on Italy*, p. 154, &c.

[1] Amongst the various remains of ancient architecture, none perhaps have so grand an effect as the Doric temples in Sicily and at Pæstum, though from their general look of massiveness, and from the columns being without bases, none are more opposite to what are usually considered as light buildings. But may it not be doubted whether the giving bases to those columns, and consequently a greater degree of lightness and airiness to the whole, might not proportionably diminish that solid massive grandeur which is so striking to every eye?—*Price's Essay on the Picturesque*, vol. ii. p. 242.

The Ionic order is next in point of antiquity, and is perhaps most preferable for domestic buildings[1]. Dr. Clarke traces the origin of the volute and capital of this order to a scroll which occurs on Greek vases, and was a symbol of water; but it is more probably derived from Egypt, where architecture had been carried to a high degree of perfection. The best specimens of the Greek Ionic volute are found in Asia Minor, where the fronts and flanks of the columns are different in their forms. The ancient bases of this order have no square plinth

[1] Sir Henry Wotton, a gentleman eminent for his learning and knowledge of the fine arts as they existed in the reign of James I., and who wrote a treatise on the Elements of Architecture, which was afterwards translated into Latin and prefixed to the Works of Vitruvius, gives the following definition: "The Ionique order doth represent a kind of feminine slenderness; yet, saith Vitruvius, not like a light house-wife, but in a decent dressing hath much of the matron. The body of this column is perpetually channelled like a thick plaited gown; the capital dressed on each side not much unlike women's hair in a spiral wreathing; the cornice indented; the frize swelling like a pillow, and therefore by Vitruvius not inelegantly termed Pulvinata."

beneath them. Dentils, members of the cornice belonging to the Ionic order, are generally omitted in the remains at Athens.

Architecture, says Sir Uvedale Price, is the divinity that raises the porches of cottages, and the rude posts that support them, into porticos and colonnades[1]. The dentils are sculptured in the cornice, to represent the ends of rafters or secondary timbers forming the ornamental coffering of the ceiling; and upon which the corona, or upper member of the cornice, rests. These are considered by Vitruvius to be as characteristic of the Ionic order as the capital of the column itself.

The Corinthian order was that to which the Romans under the Emperors were most partial. Although of Greek origin, examples of it are rare in Greece; but at Rome the remains exhibit

[1] *Essay on the Picturesque*, vol. ii. p. 385. The porches and posts of the one, answer those purposes as effectually as the porticos and columns of the other; projecting roofs, sheds with brackets and rails, have in another style the effect of cornices and balustrades.—*Ibid.* p. 384.

great variety, from those of the temple of Jupiter Stator in the Forum, to those of the peripteral temple at Tivoli[1]. The ancient Egyptian columns furnish a probable derivation of the capitals of the Corinthian order: it is known that the foliage of the lotus (the type of the Nile) and palm leaves were employed in the capitals of the columns of the temples of Egypt; the use of the latter is supposed to have arisen from a prevailing opinion that the tree rose under any weight in proportion to the degree of depression[2]. At Rome, laurel and olive leaves

[1] Sir Uvedale Price says, the temple at Tivoli has as much of the chief principles of general beauty as the particular principles of architecture will allow: it is circular, and surrounded by columns detached from the body of the building: it is light and airy; of a delicate frame; in a great measure free from angles, and comparatively small. As a further proof of its beauty, Claude has repeated it much more frequently in his landscapes than any other building.—*Essay on the Picturesque*, vol. ii. p. 273.

[2] Forsyth gives it as his opinion that the Corinthian order can be traced in the Egyptian ruins of Koun Ombos and of Esné, which are older than the Greek story of the Basket and Tile.—*Remarks on Italy*, p. 313.

were used, as well as those of the acanthus, of which the capital was most usually formed; the cornice of the Corinthian order is distinguished in the best examples by modillions or mutules, small brackets under the corona. The tasteful character of the order is preserved in the portico of the Pantheon of Hadrian at Rome; but the finest specimen of the Greek Corinthian is the choragic monument of Lysicrates, and the most ancient is the temple of Apollo Didymæus.

The Bishop of Salisbury, in one of his earliest productions, has given a very beautiful definition of the three several styles by their poetical analogy.

Amongst the Dorians, says the learned author, architecture carried with it the austerity of their national character which displayed itself in their language and music. The Ionians added to its original simplicity an elegance which has excited the universal admiration of posterity. The Corinthians, a rich and luxurious people, not contented with former im-

provements, extended the art to the very verge of vicious refinement. And thus—so connected in their origin are the arts, so similar in their progress and revolutions—the same genius produced those three characters of style in architecture, which one of the most judicious critics of Greece remarked in its language. . The Dorians exhibited an order of building like the style of their Pindar, like Eschylus, like Thucydides. The Corinthians gave their architecture that appearance of delicacy and effeminate refinement which characterizes the language of Isocrates ; but the Ionians struck out that happy line of beauty, which, partaking of the simplicity of the one without its harshness, and of the elegance of the other without its luxuriance, exhibited that perfection of style which is adjudged to their great poet and his best imitators. Such an art, amongst such a people, could not but produce the most exquisite models of beauty and magnificence[1].

[1] *Essay on the Study of Antiquities*, 8vo, 1782, p. 10.

Referring to the period of Roman history between the reigns of Caracalla and Diocletian, it is generally admitted that buildings, as to their general plan, exhibited only the remains of the great and magnificent ideas which pervaded those of a previous date. They were indeed gigantic as to proportion; yet in detail may be discovered, amidst cost and ornament, poverty of design and meanness of execution[1]. The description of the palace erected by order of Diocletian in Dalmatia, about seven miles from Salona his native town, will convey some idea of the state of domestic architecture at that period[2]. The edifice, with its detached buildings, covered an extent of ground consisting of between nine and ten English acres. The ground-plan was quadrangular, and the building was flanked by sixteen towers. Two

[1] See Gunn's *Inquiry into Gothic Architecture*, p. 3.

[2] Diocletian voluntarily resigned the imperial crown on May 1st, A.D. 304, at Nicomedia in Asia Minor, and retired to Salona, where he resided as a private gentleman during nine years after his abdication.

of the sides were nearly six hundred, and the other two nearly seven hundred feet in length[1]. The whole was constructed of a beautiful free-stone, little inferior to marble itself. Four avenues intersecting each other at right angles divided the several parts of this edifice, and the approach to the principal apartments was from a stately entrance, still denominated the Golden Gate. The approach was terminated

[1] This mansion was erected for an emperor's retirement, and did not possess the stately dimensions of an imperial palace. Two houses of English noblemen in Buckinghamshire almost equal it in extent. Stowe House, built by Sir Richard Temple, K.B. who died in 1697; the central part of this edifice extends 454 feet, but including the wings, added by his son Lord Cobham, 916 feet. The front of Ashridge, erected by John William seventh earl of Bridgewater, between 1808 and 1817, includes a length of above 1000 feet. Wentworth House, in Yorkshire, consists of an irregular quadrangle enclosing three courts, with a principal front extending in a line upwards of 600 feet. At Blenheim, in Oxfordshire, the house built to perpetuate the memory of the military services of John duke of Marlborough in 1704, consists of a central edifice connected by colonnades with two quadrangular wings, each containing an open court, the whole being in extreme length 850 feet, and covering seven acres of ground.

by a peristyle of granite columns, on one side of which was a temple to Esculapius, and on the other an octagonal temple to Jupiter: the latter of these deities Diocletian revered as the patron of his fortunes, the former as the protector of his health. By comparing the remains of the palace with the precepts of Vitruvius, the several parts of the building, the atrium, basilica, baths, and bedchamber, the Cyzicene, Corinthian and Egyptian halls, have been described with some degree of probability[1]. Their forms are various, their proportions just; but it appears that they were all

[1] See *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia,* containing 61 plates engraved by Bartolozzi and others, published by Robert Adam in 1764, in large folio. The brothers Robert and James Adam erected a mansion at Bow Wood in Wiltshire for John earl of Shelburne. To this edifice his son William marquess of Lansdowne, the collector of the Lansdowne MSS. now in the British Museum, added three hundred feet of building, designed by the same architects upon the model of a wing of the palace at Spalatro. Some of the architectural peculiarities of Diocletian's palace are also transferred to the mansion of the Marquess of Bute at Luton Hoo in Bedfordshire, erected from designs by Robert Adam.

attended with two imperfections, very repugnant to modern ideas of taste and convenience. Their stately rooms had neither windows[1] nor fire-places: they were lighted from the top, for the building seems to have consisted of no more than one story; and they received their heat by means of pipes that were conveyed along the walls. The range of principal apartments was protected towards the south-west by a colonnade 517 feet long, forming a very noble and delightful walk when the beauties of painting and sculpture were added to those of the prospect.

It has been suggested, that in the remains of Diocletian's palace there are certain forms and ornaments which partake of the Gothic style of architecture[2]. It is also said, that the ruins of Theodoric's palace at Terracina

[1] *Fenestra,* usually translated window, as well as the German word *Fenster,* signifies, not the opening of the house through which the light enters, but the board which shuts it up and darkens the house.

[2] Dallaway's *Observations on English Architecture,* p. 4.

evidently show that the edifice had been originally constructed on the model of similar buildings of the classical ages, placed in situations which resembled it[1]. Gibbon mentions the palace of Theodosius as the oldest specimen of Gothic.

In the ancient villas of the Romans, says Forsyth, the buildings were low, diffused over the park, and detached. In the modern, they are more compact, more commodious, and rise into several stories. Some of their fronts are coated with ancient relievi, and their porticos composed of ancient columns[2]. The many extensive modern palaces in Rome are named after the families to which they belong; but hardly one can be said to have any real architectural merit, although they are not in their general appearance devoid of grandeur. They commonly contain three, four, and five stories in height, including the mezzanine; to each

[1] Memes' *Memoirs of Canova*, p. 8.

[2] *Remarks on Italy*, p. 173.

story is a range of windows, enriched with heavy architraves and with French sashes. The walls are built chiefly with brick, and stuccoed, adorned with members of stone or marble, and the angles usually fortified with rusticated stone-work; at the top they finish with a cornice resting on consoles; over that are dripping eaves, and the roofs are covered with pantiles. On the front, generally in the centre, is a large gate-way, through which people and carriages enter an inner court. Very frequently the sides of this quadrangle are more elegant than the façade itself, being embellished with different orders of architecture executed in marble, which form so many loggie or open galleries, as well for the reception of statues, bassi relievi, and other works of art, as to communicate with the chambers on the several floors. The interior of the palaces consists of a suite of apartments of various extent, but generally rectangular in their forms. These communicate with each other by door-ways in a direct line. The

ceilings, either coved, panelled, or domed, are painted with subjects from profane or sacred history. The walls are adorned with pictures by the most esteemed masters, and often hung with damask and tapestry. Large mirrors, together with superb tables of lapis lazuli, mosaic, porphyry and other fine marbles, occupy the piers between the windows, and around the rooms are placed rare cabinets and richly gilt furniture. The floors are frequently of inlaid marble, of plaster elegantly painted, or of brick only.

Palladian walls, Venetian doors,
Grotesco roofs and stucco floors.

The state apartments on the first floor contain the richest display of pictures and sculpture, while the upper and lower stories are inhabited by the family according to the season of the year[1].

The principal design of this Essay being

[1] Tappen's *Professional Observations on the Architecture of France and Italy*, 8vo, 1806, page 189.

a commencement of a history of the domestic architecture of Great Britain, long in contemplation, a very brief notice of the sites and remarkable remains of villas or mansions that have been discovered in England is here given, to show the origin of the luxurious habits primarily introduced into this country by the Romans: these may be traced in the vestiges of the earliest of our monastic establishments. The convents of England, in certain parts of their plan, greatly partook of the Roman manner of building, and occupied two or more courts in their general arrangement. The laudatory sentence inscribed at a very early period on the monastery at York,

ut rosa flos florum,
sic est domus ista domorum,

implies in the strongest manner that the Abbot of St. Peter's was no less satisfied than was the Emperor Nero, when he had accomplished the erection of a house fit for a gentleman.

The Church, emulous of state, laid the foundation of a rival empire, and adopted similar

titles and offices to those of the imperial court of Rome[1]. A striking similarity between the plan of the religious houses and that of the Roman villa is to be found in the cloisters or covered walks about the monastery[2], for the better communication from one place to another. At St. Albans, the site of the Roman Verulam, the cloisters were fenced with grating or lattice-work, and the middle plot enclosed

[1] *Bishopric* implies the dominion of a bishop,—*ric* signifying sovereign authority. The appurtenances are all of princely denomination: he has his palace and his throne: his chancellor, his treasurer, &c., are offices alike in name and power with those in the court of an emperor. In the number of domestics, the ancient prelates were not less ostentatious: Cardinal Wolsey had about five hundred persons in his household, according to his chequer roll.—*Cavendish.*

[2] Thomas de Marlborough, who erected the cloister at Evesham, is said in a contemporary account to have given it the form of a corridor. He likewise made a bath in the cloister before the gate of the monastery. The monk who recorded this fact also mentions that the same abbot renewed an inscription on the great altar without looking into a book—*sine libro.—Tindal's Hist. and Antiq. of the Abbey of Evesham,* p. 29.

a shrubbery; they were all built with oak, and covered with shingles[1]. The cloisters of this rich and powerful convent were at a later period glazed with painted glass, the pictures representing a series of scriptural subjects with verses attached[2].

At Ashridge, also a convent in Buckinghamshire, there is mention of an ambulatory or paradise; and lord Orford, after a visit to Newstead Abbey, writes, "The monks formerly were the only sensible people that had really good mansions[3]."

The Romans first landed in Britain fifty-five

[1] Newcombe's *History of the Abbey of St. Albans*, p. 121. Dr. Stukeley fancied the Rows at Chester to be a remain of the Roman porticos.—*Itinerarium Curiosum*, p. 56.

[2] Newcombe's *History*, &c., p. 369. A copy of all these subjects is to be seen in the Bodleian library at Oxford, MS. Laud. E. 4. This practice of adorning the walls with verses, &c., had begun in the time of Abbot de la Mare, who presided in the reign of Edward III. Painting is the first mode of instruction, and writing is an additional improvement.

[3] *Walpole's Correspondence*;—*Letter to the Earl of Strafford*, vol. ii. p. 179.

years before the Christian era; but it was not till long after, that they made any permanent settlement in this country, or had even penetrated into the interior, which probably did not happen till the reign of Claudius, A.D. 41. From the first invasion by Julius Cæsar, the Romans continued in Britain four hundred and seventy-five years, and during the greater part of this time they remained in a state of peace and tranquillity[1].

[1] The memory of the Romans is preserved in England by many local traditions. Norwich is an instance, being supposed to have risen after the fall of Castor, a Roman station.

> Castor was a city when Norwich was none;
> Norwich was built of Castor's stone.

At Ribchester in Lancashire, the Rerigonium of Antoninus's Itinerary, a Roman station of considerable magnitude, where many altars, coins, &c. have been found, is preserved a tradition in lame verse:

> It is written upon a wall at Rome,
> Ribchester, rich as any town in Christendom.

The stations and garrisons of the Roman legions prove very often the foundation of towns and cities in other provinces as well as Britain.

A colony so fertile, and abounding in beautiful situations, it can hardly be doubted, was in course of time inhabited by many Roman adventurers, who migrated hither with their families, and built villas or country seats, where they lived in some degree of elegance. The Romanized Britons also built houses[1], temples, courts and market-places in their towns, and adorned them with porticos and baths, with mosaic pavements, and with every Roman improvement[2].

The late Samuel Lysons, Esq. F.S.A., whose personal exertions in the discovery of Roman remains entitle him to great respect as an authority, infers, from various ancient authors, that the Romans erected magnificent edifices in this country, very considerable remains of

[1] Agricola, the Roman governor of Britain, very early introduced architecture. Tacitus relates that he built porticos and baths in this island. Ch. xxi.

[2] See *History of the Anglo-Saxons*. Mr. Sharon Turner illustrates this part of his subject on the authority of Eumenius the orator. Vol. i. p. 223.

which he concludes existed so late as the reign of Henry II. Girald of Wales, chaplain to that monarch, and whom Camden quotes as an author of credit, speaks of very magnificent remains existing in his time at Caerleon in Monmouthshire, once the metropolis of Wales, and the Isca Silurum of the Romans[1].

The extensive discoveries made by Mr. Lysons at Woodchester, near Stroud in Gloucestershire, are sufficient to show that the ancient authors were perfectly correct; and there can be little doubt that the plans, at least, of many Roman residences might yet be traced, although the superstructures have been more completely effaced in England than in other provinces of the Roman empire. The greatest part of them were destroyed for the

[1] *Itinerarium Cambriæ,* lib. i. cap. 5. Sir Richard Colt Hoare, Bart., in 1806 published the Itinerary of Archbishop Baldwin through Wales, A.D. 1188, by Girald de Barri, translated into English and illustrated with views, annotations and a life of Giraldus Cambrensis. Sir Richard regards him as one of the brightest luminaries that adorned the annals of the twelfth century.

purpose of erecting castles, churches, convents, and other edifices, with the materials[1].

The Roman villas—houses situated in the country—were usually on one floor, and, if they belonged to persons of consequence, were of very great extent[2], and were enriched with

[1] The very frequent discoveries of mosaic pavements, and of fragments of walls painted in the Roman manner in fresco, are evidences that Roman buildings of some extent, if not of elegance, actually did exist here. From these examples it is probable that the Anglo-Saxons formed their style of architecture. Whatever is attributed to the Anglo-Saxons certainly partakes in no small degree of a debased Roman manner. This style, known by its massive columns and semicircular arches, prevailed during the Anglo-Norman period of our history, till the reign of Richard I. The Anglo-Saxons were diligent disciples of their Roman masters in architecture, as well as in every other art and science. The fact of St. Wilfrid, Archbishop of York, engaging Roman workmen to execute his buildings in England, is recorded by the Venerable Bede and William of Malmsbury; and the castle of St. Angelo, the citadel of Rome, may have been the model for the Anglo-Norman round towers, or keeps of the castles, which were usually raised on a mount.

[2] A Roman villa, according to Columella, consisted of three parts, Urbana, Rustica, and Fructuaria,—the first for

splendid decoration of every kind, although in their external elevation they appear to have been generally plain and with few architectural embellishments. The mansion consisted of several colonnades, with open courts running through the centre of the building, and large halls and suites of rooms branching out on either side. The decidedly Roman remains at Woodchester, as described[1], bear resemblance to such a plan ; but as it is known that the form of the houses was frequently varied to adapt them to the climate of the country in which they were built, the plans of Roman villas in Britain can hardly be expected to agree in every particular with those in the immediate vicinity of the city of Rome,

> Midst Gabii's groves, Volsinium's woodland height,
> Or the steep cliffs of Tibur's lofty site.

the proprietor's use, the second for the ordinary servants and for the cattle, and the last including storehouses for corn, &c.

[1] *An Account of Roman Antiquities discovered at Woodchester*. 1797, folio.

From the magnitude of the building at Woodchester, and the enriched style of its decorations, it is supposed not to have belonged to a private individual, but to have been more likely a public edifice built for the residence of a Proprætor, or at least of the Governor of this part of the province[1], if not occasionally inhabited by the monarch himself, as it is known that several of the Roman emperors visited Britain and continued here a considerable time.

'Chester,' 'Cester' and 'Caster,'—words derived from *castrum*, a camp,—generally point out a Roman station; and the adjunct is supposed to have been applied by the Anglo-Saxons only where there were actually Roman remains in existence. Woodchester is in a beautiful situ-

[1] Gloucestershire was included in the Roman province Flavia Cæsariensis, which reached from the Thames to the Humber. The seventh Roman legion, which bore the name of Claudius, was stationed at Glevum, or Gloucester; but the city is supposed to have been denominated by the Anglo-Saxons Claudiocestria, as it is called by some of our histotorians.—*Lysons in Archæologia.*

ation, abundantly supplied with water, and within a short distance of important stations[1].

The discovery of a villa at Bignor in Sussex, near a Roman track-way known by the name of Stone Street[2], about five miles northward from Arundel, confirms the fact of the Romans having lived in Britain with some degree of splendor. The apartments in these remains exceed in number what have been commonly found, although only a part of the building is supposed to have been discovered. The general style and arrangement of the ornaments which prevail in the pavements of this villa, differ from any previously found in this kingdom, and have also the appearance of much greater antiquity.

[1] The number of Roman stations in Britain, mentioned in the Itinerary of Antonine, is one hundred and thirteen, none of which are far beyond the Wall of Severus; that of Richard of Cirencester comprises one hundred and seventy-six, some a considerable distance northward of the Wall; and the names of many others have been lost or obliterated.

[2] Street, or *Stratum*. This road is mentioned in the 15th Iter of Richard of Cirencester.

Many of the enrichments of the mosaic work bear resemblance to those of the pavements found at Pompeii; and there is reason to suppose the foundation of this villa may be referred to the period of the Emperor Titus[1].

Openings were made in the ground at Bignor at several periods from the year 1811 to 1815. A pavement 31 feet 11 inches by 30 feet was first discovered: the design of the mosaic, in good taste, is adorned with various figures better executed and of better materials than any which had before been discovered in this country. This is supposed to have been the pavement of a triclinium, or dining-room; and couches for the guests are imagined to have occupied a space which was found paved with red brick tesseræ between the more ornamented part of the floor and the walls of the room. The walls themselves, it appeared, had been painted on

[1] *Archæologia,* vol. xviii. Account by Samuel Lysons, Esq. In the same volume are engraved plans of several of the Roman villas here mentioned.

fine plaster, of which many fragments were found. The corridors seem to have been of much larger dimensions at this villa than any previously discovered in this island. The Colonnade, or Portico, extended 150 feet on the northern side, and 100 feet on the western side, and was found to be 10 feet wide, making an ambulatio of 227 feet in extent. In one of the rooms on the western side, 17 feet by 14 feet 6 inches in dimension, was an open fire-place about 22 inches in width: in another room was also an open fire-place, but of smaller size. No fire-place of this kind had been elsewhere discovered in the remains of a Roman villa; and here no chimney, by which the smoke might have been conveyed away, was found.

At Colesbourn, near Northleach in Gloucestershire, Mr. Lysons discovered the remains of a villa in which was a room not paved with mosaic, but, what is remarkable, nearly the whole of what remained of the wall on one side was covered with painting on fine plaster. This is believed to be the only fragment of the kind

hitherto discovered in this island in its original position.

On the lower part of the wall several figures and parts of a building, rather rudely executed, were distinctly to be traced: beneath, a representation of a sort of curtain, of an orange colour, extended to the bottom of the wall. The remains of which this room formed a part, are imagined to be the site of a villa of a Roman of some rank and authority in the neighbouring station Corinium, now Cirencester, which is supposed to have been built by Vespasian, and is situated on the river Churn at the meeting of the Foss-way, Akeman Street and Iknield Street. Near Colesbourn, the Roman road has a curious appearance, from the undeviating line which it pursues[1].

At Withington, about nine miles from the

[1] The Roman roads in England were elevated with surprising labour to the height of ten feet, and sometimes even more: they were formed of materials often brought from a considerable distance, such as chalk, pebbles, and gravel; and the most important were paved with stones, which are visible to this day.

same station, and about fourteen miles from Glevum, or Gloucester, the remains of another villa were discovered in the year 1811. The very curious mosaic pavement found here is now open to public inspection in the British Museum[1].

The design of this pavement exhibits an allegorical subject more frequently introduced than any other in works of this kind,—the poet Orpheus with his lyre, in the act of charming with a magic spell the beasts of the forest by which he is surrounded. Three pavements containing the same subject, the great era of music, had already been discovered in England[2]; but in neither of them were the

[1] It was presented to the British Museum by Henry Charles Brooke, Esq., the proprietor of the estate on which it was found.

[2] At Woodchester in Gloucestershire, and at Horkstow and Winterton in Lincolnshire. Horkstow, the seat of Admiral Shirley, is within a short distance of the Roman road leading from Lindum, or Lincoln, to the Humber; and Winterton is considered to be the Ad Abum of the Romans.

animals, the subjects of the laws of harmony, so well delineated as in this, in the gallery of the Museum[1].

In the same national collection of antiquities is another mosaic pavement, which was taken up entire, in the year 1805, near the Lothbury gate of the Bank of England, and presented to the British Museum by the Directors.

A Roman tessellated pavement, found below the surface of the street opposite the portico of the East India House, is now deposited in the library of that establishment. The design, formed with ancient simplicity, represents Bacchus reclining on the back of a tiger, with a thyrsus erect in his left hand and a drinking cup in his right; his brow is wreathed with vine leaves, and his mantle falling from his shoulders is thrown carelessly round his waist. The whole subject is delineated with much freedom and in appropriate tints[2].

[1] See *Archæologia*, vol. xviii. for interesting particulars of the discovery.

[2] The most common mark left by the Romans in all

Many other discoveries made in Britain regarding this extraordinary people might be mentioned, such as images of the gods, various utensils belonging to their worship, and relics

places which had been once within the bounds of their empire, is their coins: these are continually discovered, and in various kinds of receptacles. The opinions of antiquaries are divided in assigning a cause for what may seem so useless a waste of money: but it is to be considered that most of the coins thus found are of little intrinsic value; and it has been conjectured that the barbarians who destroyed the towns or villas did not know, or despised the use of copper money, and therefore left it amongst the ruins. The Roman coins found are chiefly copper, bad and worn, and they are generally scattered equally over the surface of the ruins of the town: thus at Castor in Norfolk, the ancient Venta Icenorum, it is said they may be found after every shower. It is also an opinion that it was customary to bury money. Horace hints at this usual secretion of treasure:

> But prithee, whence the pleasure, thus by stealth
> Deep in the earth to hide thy weight of wealth?
>
> Lib. i. sat. 1.

Coins, as well as seals and medals, besides exhibiting specimens of their peculiar art, mark the progress of architecture, the different stages of which are seen also in the varied structure of sepulchral monuments; and while

of their pottery[1], specimens of their domestic convenience, all furnishing proofs of particular sites having been occupied by the Romans.

Some antiquaries have concluded that the buildings raised upon the tessellated pavements were slight, that they were only constructed of

they severally contribute to assist each other, all unite in the illustration and embellishment of history, poetry and philosophy.—*Burgess on the Study of Antiquities*, p. 33. See also *Addison on Medals*, p. 23; and concerning the architectural ornaments of ancient seals, *Warton on Spenser*, vol. ii. p. 194.

[1] A very interesting account of various Roman antiquities found near London Bridge in 1831, was communicated to the Society of Antiquaries by A. J. Kempe, Esq. It contains a list of nearly thirty potter's marks, which in several instances are the same as those found on vessels discovered in other parts of Britain, in Germany, and in Gaul. The Samian vessels, used by the Romans at table, Pliny says, were manufactured, in Italy at Arretium, Surrentum, Asta, Pollentia and Tralles; in Spain at Saguntum; and in Asia at Pergamos and Mutina. The thinness to which the clay was drawn out upon the lathe, was the test of excellency in the ancient potter's art. Tiles which were found at the same time, Mr. Kempe supposes to be the work of the Britons when they were beginning to adopt Roman arts and customs.—*Archæologia*, vol. xxiv. p. 190.

timber[1], and never more than one story high. Roman houses in this country, says Mr. King, consisted of a nest of small chambers, and in general contained not much more than one good room for the accommodation of a centurion, a tribune, or other resident. His opinion is, that few magnificent remains excepting of a military kind were left here by the Romans, and he doubts if any superb structures of theirs ever did exist here: the number of fragile pavements is a proof, he concludes, of the slightness of the superstructures[2]. That learned author made it a leading principle to refer

[1] Pillars of wood might be sometimes erected in the atrium of a Roman villa. Horace, writing of a splendid mansion, certainly uses the word *postis*, instead of *columna*, in Ode I. lib. iii.

> Cur invidendis postibus, et novo
> Sublime ritu moliar atrium?
>
> On columns raised in modern style
> Why should I plan the lofty pile,
> To rise with envied state?—*Francis.*

[2] King's *Munimenta Antiqua*, 1799, vol. ii. p. 163,—a work which entitles the author to the reputation of a learned,

every ancient work to the Anglo-Saxon period of history, and rejected, without sufficient consideration, evidence which satisfied his contemporaries. That the tessellated floor merely indicated the site of a Roman general's tent, is an opinion which has been maintained, because it happens to be known that from the time of Julius Cæsar, throughout the lower empire, it was customary to pave the prætorium of the Roman camp with mosaic tiles[1], —a circumstance by no means affording exclusive proof that such pavements must have been only the area of a tent[2].

In the remains of a Roman villa discovered at Northleigh, near Woodstock in Oxfordshire,

able and industrious antiquary, although he sometimes deviated into speculations which he was not able to establish.

[1] The Romans are said to have been so fond of these ornamental floors, that they even laid them in some of their ships.

[2] The Rev. Thomas Warton, an elegant writer and very judicious antiquary, considered these curious pavements as decided marks of Roman houses, and strongly objected to the opinion of Hearne, who was distinguished for his ardour

in the year 1813[1], is a Hypocaust[2] almost as perfect as when it was originally built, together with its præfurnium, or place where the fire was made, and a complete specimen of the square brick funnels which lined the walls and penetrated the floor into the hypocaust, still preserved in their original state[3].

A Roman Bath in perfect preservation was

in researches of this nature, that such remains indicated the military post of a Roman general.—*History of Kiddington*, p. 67.

[1] By the Rev. Walter Brown. Of this villa a plan by H. Hakewill was published in 1816; and another in Skelton's *Oxfordshire*, 1817, by the same gentleman.

[2] A subterraneous furnace serving to heat the baths &c. of the Romans: *vide* p. 113 *ante*. This method is still used in the modern hot-house.

[3] The Hypocausts, which are frequently found in this country, with their flues for the conveyance of heat, are of two kinds. A delineation fully elucidating the construction of one sort is engraved in the *Vetusta Monumenta*, published by the Society of Antiquaries, vol. i. p. 57, also in the *Archæologia*, vol. ii. p. 6. and vol. vi. p. 11; and the second kind of hypocaust will be readily understood by consulting the plates which illustrate the *Antiquities of Woodchester*, Nos. xxiii. xxv. and xxvii.

discovered in the year 1822 by the diligent researches of Sir Richard Colt Hoare, Bart., at Farley in Wiltshire[1].

Roman remains of remarkable interest have also been found at the following places, all supposed to be indications of domestic edifices of some consequence[2]:—at Colchester and Ridgewell in Essex; at Canterbury in Kent; at Bromham in Bedfordshire, and High Wycombe in Buckinghamshire; at Cotterstock, Castor[3] and Heyford, near the Watling Street, in Northamptonshire; at Roxby, Denton and Grantham in Lincolnshire; at Mansfield Woodhouse

[1] Of this a plan and view are given in the *Gentleman's Magazine* for February 1823.

[2] In Northumberland is found the greatest number of Roman earthworks, buildings and inscriptions, at the several stations bordering on the Wall of Severus, particularly at Housesteads, which is called by Dr. Stukely the Palmyra of Britain; and in Cumberland the Roman altars and inscribed stones are almost equally abundant, in consequence of the numerous military stations contained in that county.

[3] Castor, as its name implies, is the site of a Roman station, the Durobrivæ of Antonine's Itinerary. Many curious vestiges of the occupancy of the Anglo-Romans have been

in Nottinghamshire; at Wymondham in Leicestershire; at Stunsfield and Wigginton in Oxfordshire; at Cirencester in Gloucestershire, and at Caerwent, near Chepstow, in Monmouthshire; at Littlecot and Pitmead in Wiltshire; at Thruxton and Bramdean in Hampshire; and at Frampton in Dorsetshire.

Several fragments of a Roman temple were dug up at Bath; and walls at Leicester are supposed to be part of a temple, the materials of which they are composed being decidedly Roman.

This Essay—already, perhaps, carried to an unnecessary length—may be terminated in the impressive words of Sir Thomas Browne[1]. "The treasures of time lie high, in urns, coins, and monuments, scarce below the roots of some

found here. Mr. Artis of Milton, in the year 1820, devoted much research in exploring the vicinity, and succeeded in bringing to light several interesting objects, as hypocausts, tessellated pavements, pottery, sculptured stones, coins, &c.

[1] *Hydrotaphia.*

vegetables. Time has endless rarities and shows of all varieties; which reveals old things in heaven, makes new discoveries in earth, and even earth itself a discovery. That great antiquity America lay buried for a thousand years; and a large part of the earth is still in the urn unto us."

THE END.

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